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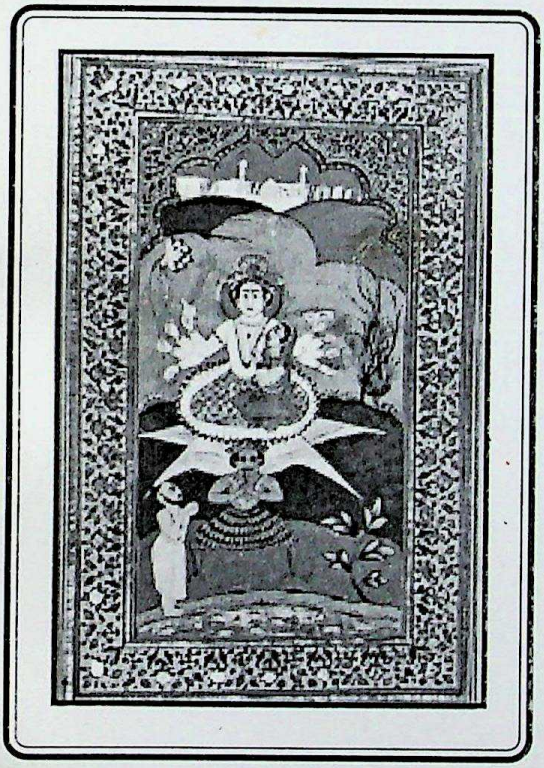

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THE SUN AS VIEWED SCIENTIFICALLY BY THE VEDIC SEERS

MANJULA DEVI*

Science with all its branches appears to have the roots in the Vedas. The Vedas are the most precious and prestigious heritage of India. The term *Veda* has almost invariably been used in the context of knowledge which is derived from the root *vid* 'to know.' The Vedas are considered as the treasure trove of knowledge as they contain information of all branches of knowledge. Though, it seems that the Vedic literature is burdened only with ritualistic speculations, yet, the study of the Vedic texts reveals many concepts relating to modern science. We find many traces of scientific speculations in the Vedas which are of no mean order. While visualizing the hymns and passages of the Vedas, the Vedic seers delineated many scientific ideas in the days of such a hoary antiquity, which is a wonder to us. A study of the different traits of the Sun-god also displays the fact that the Sun was viewed scientifically by the seers which is attempted to highlight in this paper.

The Sun plays a vital role in the Vedic mythology and religion. The view of Kātyāyana is worth noting in this context which states *ekaiva vā mahānātmā devatā tat sūrya ityācakṣate*[1] i.e. there is one great god and he is called Sūrya. Śaunaka, in his

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1. *Sarvānukramaṇī* of Kātyāyana, Ed. by A.A. Macdonell, Oxford, 1886, 2.14.20

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Bṛhaddevatā also opines that the Sun is the soul of all other gods[2]. In the *Ṛgveda also, it* is categorically stated that Indra, Mitra, Varuṇa, Agni - all these are the names of one and the same Divine Being, the one Supreme Spirit under various manifestations.[3] Sāyaṇa is more clear in his interpretation that the Divine Being is the Āditya itself[4]. Thus, the Sun is identified with the Supreme Reality (*ekaṁ sat*) which is also treated in the Upaniṣads. The Upaniṣads describe the Sun as a symbol of Brahman.[5]

The Sun is worshipped under various names and forms in the Vedic texts. The multiple names and forms of the Sun-god are due to the fact that different aspects of the god were worshipped in the Vedic Period.[6] The different positions of the Sun in the sky, such as the rising Sun, the Sun at the zenith, the setting Sun, the nocturnal Sun also gave rise to the independent Sun-gods. Sūrya is the direct form of the atmospheric Sun. The stimulative aspect of the Sun is worshipped under the name of Savitṛ. Mitra is the friendly and beneficent nature of the Sun. Varuṇa is the nocturnal Sun. Pūṣan is the Sun-god of prosperity. The other forms of the Sun-god, eulogized in the Vedas are Bhaga, Aśvins, Viṣṇu, Vivasvat, Uṣas etc.

The different traits of the Sun-god are discussed here to bring into focus that the Vedic seers had some scientific intuition in their vision in delineating the atmospheric Sun.

The Sun is the only source of heat and light to all the planets that revolve around it. The planets along with their satellites revolve around the sun in definite orbits. The Vedic seers, quite often realized that the Sun revolves round the earth[7] which is a mistaken knowledge. In fact, the earth revolves around the Sun like other planets. However, in a passage of the *Aitareyabrāhmaṇa,* it is stated that the Sun never sets nor rises. When

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2. *Bṛhaddevatā of Śaunaka,* Ed. by R. Rai, Chaukamba Sanskrit Samsthan, Vārāṇasī, 2003, 1.61-65: 68-69.
3. *Ṛgvedasaṁhitā* (*RV*), with the commentaries of Sāyaṇa and Harisvāmin, Ed. by S. Sarma & others, Nag Publication, Delhi, Part I-V, 1990.
4. *amumevādityamekameva vastutaḥ ... medhāvino bahudhā vadanti-Sāyaṇa, Ibid.*
5. ādityam brahmetyupāsate, *Chāndogyopaniṣad* (Chā U.) included in *Iśādidaśopaniṣadaḥ,* Motilal Banarsidass, Delhi, 1992.
6. *Ibid.,* 2.9, 1-8
7. (i) *sūryasyāvṛtamanvāvarte* / V.S., 2.26
   (ii) *ityasau vāva marcayativa* / Ai. B., 17.4

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one thinks him to have set, it is in fact, he creates night in that part and day in the other part of the globe at that time. When in the morning, one regards the Sun to have risen, it is the termination of the night and he creates day in that part and the other part remains in the darkness at that time. The Sun never sets.[8] The *Gopathabrāhmaṇa* also reiterates the view in the following words : *sa vā eṣa na kadācanāstameti nodayati / tad yadenaṁ purastāt udayatīti manyate rātrereva tadantaṁ gatvā .....* [9] Thus, the Vedic seers were conversant with the fact that days and nights are caused by the Sun itself. Scientifically, the days and nights are caused by the rotation of the earth. The earth rotates on an imaginary axis from west to east which is known as rotation or daily motion of the earth. The earth completes its one rotation in approximately twenty-four hours. As the earth is rotating, every part of the earth is exposed to the Sun by turn within twenty-four hours and becomes dark when it is on the other side of the Sun. The day and night are described as the sisters, born of the Sun in the *Ṛgveda.*[10] Without the Sun, there would be no night nor day which is clearly stated in the *Atharvaveda.*[11] The *Ṛgveda* also states that the days and nights are caused by the Sun itself.[12]

The seasons and the changes from one season to another are due to the revolution of the earth around the Sun. The special position of the earth in relation to the Sun creates the different seasons. When the Northern hemisphere leans towards the Sun, it causes summer season in the Northern hemisphere as the Sun-rays fall more vertically there. It is then winter in the Southern hemisphere. Thus, the Sun creates the respective characteristics such as heat cold etc. in the six seasons. The six seasons of the year viz. spring, summer, rainy, autumn, early winter and winter were known to the Vedic seers. The characteristics of the seasons such as heat, cold, dryness etc. are marked in the Vedas. In one passage of the *Vājasaneyisaṁhitā*[13], it is noted that the spring season is marked by the genial sap i.e. *rasa.* All the trees dry up in summer, therefore, the season

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8. *Aitareyabrāhmaṇam* (*Ai. B*) with the commentary of Sāyaṇa, Ed. by Dr. S. Malaviya, Vol. I & II, Tara Book Agency, Varanasi - 1989, 14.6
9. *Go.B.*, 2.4.10
10. *Ṛ.V.*, 5.47.5
11. *Atharvavedasaṁhitā (AV)* with the commentary of Sāyaṇa, Ed. by S.P. Pandit, Vol. IV, Krishnadas Academy, Varanasi 1989, 11.6.21
12. *Ṛ.V.*, 1.50.7; 5.47.5; 6.58.1
13. *Vājasaneyisaṁhitā* (VS) with the commentary of Uvaṭa and Mahīdhara, Ed. by J.L. Shastri, Motilal Banarsidass, Delhi-1978, 2.32

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is known as *śoṣa* i.e. which causes dryness. The rainy season abounds in the vivifying water of the rains. It is therefore, known as *jīva* i.e. preserver of life. The fruitful autumn is known as *svadhā* i.e. food. The winter season is *ghora* i.e. awful due to the coldness. The chilly dewy season which kills the plants is known as *manyu*, i.e. wrath. It is explained by Uvaṭa that the chilly dewy season completely destroys the plants as if out of anger.[14] Elsewhere, the summer is called the season of the *Kṣatriyas* due to its scorching heat.[15] The spring is called the season of the *Brāhmaṇas* on account of its congenial atmosphere which is compared to the benign influence of the *Brāhmaṇas.*[16] The Bhādra month is known as *aharpati* because of its casting intense heat like the lord of the day.[17] The Āśvina is regarded as *mugdha* as it shades the daylight with snow.[18] Sūrya as the creator of all the seasons was well-known to the Vedic seers.[19]

The moon is a satellite of the earth and thereby the moon revolves round the earth and also round the Sun along with the earth. Thus, the relative positions of the earth and the moon keep on changing everyday. The moon does not emit light but it takes its light from the Sun. As the moon takes its light away from the Sun, it is called Āditya which is stated in the *Śatapathabrāahmaṇa.*[20] The moon becomes visible because it reflects the sunlight falling on it. The Vedic seers rightly observed the fact which is expressed in the following words : *tasmādenayoḥ sadṛśayoḥ sator natarāṁ candramā bhāti / āttā hyasya*

14. manyuḥ krodhaḥ / krodha iva hi śiśira oṣadhīrdahati / Uvaṭa, *Ibid.*
15. (i) *grīṣmo vai kṣatriyasya ṛtuḥ / Ś.B.*, 13.4.1.1
    (ii) *grīṣmo vai kṣatriyasya ucitaṛtuḥ sa hi tatrāgnī ādhatte / grīṣmavacca karaiḥ santāpayati / Sāyaṇa, Ibid.*
16. (i) *vasanto vai brāhmaṇasya ṛtuḥ / Śatapathabrāhmaṇa (SB)* with the commentaries of Sāyaṇa and Harisvāmin, Ed. by S. Sarma and others, Nag Publications, Delhi, Part 1-V, 1990, 13.4.1.2
    (ii) Vasanto *vai brāhamaṇasya ṛtuḥ / sa hi tatrādhānopanayanādi karoti / sa sparśato damatvācca brāhmaṇasya ṛtuḥ / sa hi tatrādhānopanayanādi karoti / sa sparśato damatvācca brāhmaṇa iva śāntaḥ / Sāyaṇa, Ibid.*
17. (i) *aharpatye svāhā / V.S.*, 18.28
    (ii) *aharpataye dinasvāmine sūryarūpāya tāpakaratvādbhādrapadasya adharapatitvam/* Mahīdhara, *Ibid*
18. (i) *mugdhāya svāhā / V.S.*, 18.28
    (ii) tuṣārādinā moharūpāya divasāya tuṣārabāhulyānmugdhamāha āśvinaḥ / Mahīdhara, *Ibid.*
19. *ādityastveva sarva ṛtavaḥ / Ś.B.*, 2.2.3.9
20. *tadyadādatta, tasmādādityaḥ / Ibid.*, 11.8.3.11

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bhāḥ/.[21] On a full-moon day, the whole disc of the moon is seen. On this day, the earth lies in between the Moon and the Sun. Therefore, the full face of the moon is visible to us. On the new-moon day sunlight falls on that face of the Moon, which is on the other side of the earth and thereby the moon is not seen. The next day, only a crescent of the moon appears in the sky. The shape of its bright portion gradually becomes bigger and bigger everyday till, on the fifteenth day a full view of the moon is seen. These are known as the phases of the moon which were known to the Vedic seers.[22] The Vedic seers, therefore, hold that the moon is born of the Sun. Sāyaṇa, while commenting on the passage *ādityād vai candramā jāyate* in the *Aitareyabrāhmaṇa*[23], states more clearly *tithāvamāvasyāyāmāditye pratiṣṭhaścandramāḥ śuklapakṣapratipady-ādityājjāyate.*

The Moon while orbiting around the earth also orbits around the Sun. When the moon comes between the earth and Sun, it casts its shadow on the earth and as a result, the solar eclipse occurs due to the obscure sunlight. It occurs only on some certain conditions at new-moon day. In the Vedas, Svarbhānu- a demon is said to have eclipsed the Sun with darkness, while Atri restores the light of the Sun.[24]

The Sun, due to its gravitation, attracts the planets and other bodies towards its centre. The attracting force of the Sun is known as centripetal force. As the planets revolve round the Sun, these bodies acquire a force opposite to the attracting force of the Sun, which is called the centrifugal force. The balance between the two forces keeps the planets and other solar bodies intact. The Vedic seers also realized that the Sun holds everything here in the universe. He firmly holds the sky and all the directions from falling away.[25]

Life on earth is entirely dependent on the Sun. The main source of atmospheric

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21. *Ibid.*
22. *utsarjaṁ vā'muṁ candramasaṁ ghnanti /*
paurṇamāsenāha ghnantyāmāvāsyenotsṛjanti / Ibid., 5.2.3.7
23. *Ai.B.*, 40.5
24. *ṚV.*, 5.40. 5-9; *Ś.B.*, 4.3.3.21; 5.3.22
25. (i) eṣa hīdaṁ sarvaṁ gṛvṇāti / etenedaṁ sarvaṁ gṛvītam / *Ś.B.*, 14.1.4.2
(ii) antarikṣasya hyeṣa dhartā, viṣṭambhano diśām / *Ś.B.*, 8.2.1.10 Sāyaṇa comments on the above passage thus : *eṣaḥ khalu sūryaḥ antarikṣasya dhartā dhārayitā yathā diśo na patanti tathā tāṣāṁ viṣṭambhanaḥ viśeṣeṇa stambhayitā /*

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heat is the Sun. Sunlight received at the top of the earth's atmosphere supplies energy. It is because of this energy that the earth has become suitable for the habitation of men and other living beings. It contributes to the growth of plant life, warms the earth, evaporates water-vapour, aids in the production of winds and performs a variety of other functions vital to our existence. The Vedic seers rightly observed that the Sun is essential for evolution and propagation of life on the earth.[26] They revealed that it is the solar energy that is at work in all spheres of the universe[27] and therefore, they prayed the sun to bless the living beings on earth with his rays.[28] The Sun is called *lokaṁpṛṇā* as its rays cover the whole universe.[29] He is also called *rukma* as he shines over all the creatures here on earth.[30] His another appellation is *viśvavyacas,* i.e. one who pervades the whole universe with its light.[31] It is stated in the *Śatapathabrāhmaṇa* that the Sun kisses his creatures and thereby everyone feels that he has obtained a self or life and being. Sāyaṇa has elaborated the idea in his commentary of the relevant passage (Ś.B., 7.3.2.12) which states that it is by his rays that the Sun kisses or puts himself in contact with the creatures and his rays are identified with the vital breath of living beings. With his rays, he animates the creatures and thereby everyone feels that he is *labdhātmaka* or has obtained a self or life and being.[32]

The Sun is the soul of all that moves and stands.[33] He is the vital power.[34] He is the inner controller of the universe.[35] He is the *prāṇa,* i.e. the life of the whole creatures.[36] As soon as he rises in the sky, he bestows life on each creature, therefore he is called

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26. *Chā. U.*, 3.19.3
27. *ṚV.*, 4.53.5
28. *Ibid.*, 4.53.7
    A.V., 17.1.13
29. *ādityo lokaṁpṛṇā / eṣa hīmāmllokān pūrayati. Ś.B.*, 8.7.2.1
30. *asau vāditya eṣa rukmaḥ / eṣa hīmāḥ sarvā prajā atirocate / Ibid.*, 7.4.1.10
31. (i) *asau vā ādityaḥ viśvavyacāḥ* / Ibid., 8.1.2.1; 8.6.1.18
    (ii) *viśvaṁ vyacati vyāpanotīti viśvavyacāḥ* / Sāyaṇa, *Ibid.*, 8.1.2.2
32. Sāyaṇa, *Ibid.*, 7.3.2.12
33. *sūrya ātmā jagatastasthuṣaśca / ṚV.*, 1.115.1
34. *eṣa vā āyuḥ / ŚB.* 8.7.3.13
35. *jagataḥ sthāturubhayasya yo vaśī / ṚV.*, 4.53.6
36. *prāṇaḥ prajānāmudayatyeṣa sūryaḥ / Praśnopaniṣad* (*Praśno* U) included in *Iśādidaśopaniṣadāḥ,* Motilal Banarsidass, Delhi 1992, 1.8

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prāṇa.[37] The rising Sun is called Savitṛ and the god in his aspect of the stimulator of the world order is well-noted in the Vedic texts. God Savitṛ is stated to have stretched his hands in order to bless all beings and set them working.[38] All creatures abide forever in the bosom of the god Savitṛ.[39] The term Savitṛ is derived from the root *sū* 'to stimulate' or 'to vivify'.[40] Sūrya also means stimulator which is derived from the root *sṛ* (to move), *sū* (to stimulate) or *svīr* (to promote well)[41]. The Sun as the promoter of well-being of all the creatures is widely discussed in the Vedic texts. He is rightly called Prajāpati who sustains this universe.[42] The rays of the Sun wards off the evil, darkness and disease of the people. The Vedic seers observed that the contact with the Sunlight infuses medicinal powers in water and they are invoked to drive away all sins from the body.[43] The waters on the earth become potent for the restoration of new vigour, obviously because they mix with the water from the Sun, i.e rain and also due to their contact with the Sun.[44] They are also called *sūryatvacas,* literally the sun-bright skin, i.e. water of the pool where the Sun shines. Mahīdhara has explained the term *sūryatvacasaḥ as sūryasyaivatvacastvak yāsāṁ tāḥ sūryatvacasaḥ sadā tāpe vartamānatvāt.*[45] These waters were used for consecrating the king at the *Rājasūya* sacrifice which would restore the lustre in the

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37. (i) asau vā ādityaḥ prāṇaḥ prāṇamevainanutsṛjati / *Taittirīya-saṁhitā* (*TS*), Ed. by Krisnath Sastri and others, Anandasrama Press, Pune, Part I-VIII, 1960-80, 5.5.2.5
    (ii) *udyannu khalu vā ādityaḥ sarvāṇi bhūtāni prāṇayati, tasmādenaṁ prāṇa ityācakṣate / Ai.B.,* 25.6
    (iii) *prāṇaṁ tadādityena samindhe / Ś.B.,* 8.7.2.11
    (iv) *yo'sau tapannudeti sa sarveṣāṁ bhūtānāṁ prāṇānādāyodeti / Taittirīyāraṇyakam* (*T.A.,* 1.15.1) Ed. by A.M. Shastri and K. Rangacarya, Delhi - 1985.
38. *Ṛ.V.,* 2.38.2; 4.53.4; 6.71.5
39. *Ibid.,* 1.35.5
40. (i) *sūte suvati prerayati vā savitā* / Mahīdhara on *V.S.,* 10.5
    (ii) *sauti savitā prāṇinām / Ibid.,* 17.58
41. (i) sūryaḥ sartervā survatervā svīryater vā / *Nighaṇṭusamanvitam* Niruktam (Nir) Ed. by Laksaman Sarup, Motilal Banarsidass, Delhi, 1984, 12.14.
    (ii) śaśvat sūyamānāt sūryaḥ / (*Maitrā* U.,) 6.7 (*Maitrāyaṇyupaniṣat*), included in *Iśa.,* Vyasa Prakashan, Varanasi - 1983, 6.7
42. *Ṛ.V.,* 4.53.2; Ś.B., 14.1.4.3
43. *Ṛ.V.,* 1.23.20, 21
44. atha yadātapavarṣyā āpo bhavanti tejaśca ha vai brahmavarcasam / *Ai.B.,* 37.4
45. Mahīdhara on *V.S.,* 10.4

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sacrificer.[46] The Sun is earnestly revoked by the Vedic seers to remove all kinds of evil and diseases from his devotees.[47]

The Sun is the receptacle of waters that fall on the earth.[48] He is called *sarvasvat*, i.e. rich in water as he absorbs it.[49] Waters from the earth are sucked up by the Sun who is hence the abode of all waters. The Ṛgvedic seer observed that the rays of the Sun descend into the earth and rise again to heaven with the moisture which they have absorbed to descend again in the form of fertilizing rain.[50] The same water mounts and falls again and thereby the clouds give life to earth which is noted in the *Ṛgveda* itself.[51] This refers to the fact that earth's water is always in movement which is scientifically known as water cycle or hydrological cycle. The Sun, which drives the water cycle heats water in the oceans and other water bodies. Some of it evaporates as vapour and the vapour rises into the air where cooler temperature causes it to condense into clouds. Air currents move clouds around the globe and the cloud particles collide, grow and fall out of the sky as precipitation. The discharge of water in the form of rain, snowfall, fog and dew on a land or water surface is called precipitation. The process through which water changes into vapour is called evaporation. Vapour again changes into water through the process of condensation. This cycle of water is called the hydrological cycle.

The Sun is called *samudra* in the Vedas as the Sun moistens the whole earth with rain water.[52] The rising Sun is also called *samudra* because of the fact that the earth becomes wet in the morning with the falling of the dew drops.[53] The term *samudra* is derived from the root *und*, 'to wet', 'to moisten' etc.[54]

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46. *Ś.B.*, 5.3.4.12
47. *Ṛ.V.*, 1.50. 10-13; 115.6; *T.S.*, 5.1.8.6
48. (i) *āpaḥ arke samāhitāḥ* / *T.A.*, 1.8.1
    (ii) *apām garbham* ..... / *Ṛ.V.*, 1.164.52
49. *Ṛ.V.*, 1.164.52
50. *Ibid.*, 1.164.47
51. *Ibid.*, 1.164.51
52. *ādityo vṛṣṭyā jagadādrīkurvan samudra ucyate* / Mahīdhara on *V.S.*, 15.63
53. *ya udyakāle ukṣā secanaḥ samudraḥ samundano bhavati tasminkāle avaśyāyā atitarāṁ patanti tadabhiprāyametat* / Mahīdhara, *Ibid.*, 17.60
54. *Ibid.*

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The fact that the rain water is mainly discharged by the Sun, is clearly noted in the Vedic texts.[55] He, thereby, supports all these creatures. The Sun is said to be the producer of the plants[56] and as such he is entreated for the agricultural prosperity.[57] The Vedic seers perceived that the cultivation is impossible without the Sun. The three agents cloud, wind and sun cause the herbs to become ripe with cold, heat and rain which is clearly stated in the *Nirukta*.[58]

The Vedic people also tried to harness the energy of the Sun directly. That the Sun's radiation can be absorbed by the heat-absorbing substances is noted in the *Nirukta*. Yāska observes that if a person holds a polished piece of white copper or crystal, focusing the sunlight in a place where there is some dry cow-dung, without touching it, it blazes forth and the fire is produced.[59] Lakshman Sarup has remarked that this shows that Yāska was familiar with the scientific law of the refraction of heat and light.[60] Generally, light travels in a straight line path in the same medium having the same density throughout. If, however, the light rays are made to go from one medium to another one, the light rays change their direction at the boundary between the two media. The change in direction of light, when it passes from one medium to another, is called the refraction of light. In the context of the passage of the *Nirukta* also, it is found that the heat passes from one medium to another which makes to blaze the cow-dung kept beneath the piece of white copper or crystal.

Thus, it can be deduced from what has been discussed above that the Vedic seers had a deeper insight and profound knowledge in exhibiting the scientific aspects of the Sun and thereby they have enriched the scientific heritage of India.

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55. *A.V.*, 4.5.11; *ŚB.*, 14.2.1.21; *Nir.*, 7.11
56. *ṚV.*, 1.164.52
57. *Ibid.*, 5.62.3
58. *parjanyo vāyurādityaḥ śītoṣṇavarṣairoṣadīḥ pācayanti / Nir.*, 2.22
59. *prathamasamāvṛtta āditye kaṁsaṁ vā maṇiṁ vā parimṛjya pratisvare yatra śuṣkagomayamasaṁsparśayan dhārayati tat pradīpyate / Ibid.*, 7.23
60. *The Nighaṇṭu* and the *Nirukta*, Part II, Vide foot note 7, p. 125, 1984

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CONCEPT OF *VRATA* IN VEDIC LITERATURE

SACHIDANANDA MOHAPATRA*

0.1. PROLOGUE : The word *Vrata* is counted among those words, the use of which are quite ancient. So far as the derivation and conceptual development of the word is concerned, scholars have differed variously in giving its meaning. However, it is a peculiar word which in spite of not being a proper name of any Vedic deity, has occurred several times in the Vedic literature. *Vrata* has occurred 220 times only in the *Ṛgveda,* more than 470 times in all the four *Ṛk.*, *Yajuṣ, Sāman* and *Atharvaveda Saṁhitās,* and perhaps more than 700 times in the whole Vedic literature.[1] Besides, on the verification of Vedic Concordance, it is seen that more than 100 *pādas* of Vedic verses start with *Vrata* as their initial word.[2] From this, the popularity and importance of the word in the Vedic pantheon can be well imagined. Further, it is also inevitable to note here that the word *Vrata* has occurred once or twice in masculine gender as *Vratah*[3], whereas the other occurrences are in neuter as *Vratam*[4], including in its other case affixes viz. *Vratāni, Vratena, Vrataiḥ, Vratebhiḥ, Vratāya, Vratasya, Vratānām, Vrate* and *Vrateṣu* etc.[5] In addition to this, the word *Vrata* has occurred several times as *Pūrvapada* in association with some other words as *Uttarapada,* such as *Vratapati, Vratapā, Vratacārin, Vratānī, Vratabhṛt, Vratacaryā, Vratadughā, Vratapakṣa, Vratapada, Vratamīmāṁsā* and *Vratahoma*

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1. Viśva Bandhu : *Vedic Concordance,* edited by S. Bhaskaran Nair, Published by V.V.R.I., Hoshiarpur, Revised Second Edition, Vol. 1, part-5, 1976, p. 3048.
2. Bloomfield Maurice : *Vedic Concordance.* (Harvard Oriental Series), ed. by C.R. Lanman, Pb. by Motilal Banarsidass, Delhi, Reprint 1996, p. 911.
3. *Śatapatha Brāhmaṇa*-3.6.3.2, Ed. by A. Weber, Pb. by Chaukhamba Sanskrit Series, Varanasi-1, 1964.
4. *Ṛgveda*-I. 25.1;31,2,93,8 etc.
5. *Ṛgveda*-I 22.6; *ŚB*-3.2.2.15; 1.1, 48, *ṚV.* I 36.5; *TS.* 1.2.11.1; *ṚV.* II. 23.6; *ṚV.* I.24.15, *ṚV.*-VII. 359; *ṚV.*-III. 54.5 etc.

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etc. meaning variously in different context in the Vedic literature.[6]

0.2. ETYMOLOGY, DERIVATION AND MEANING OF THE WORD *VRATA*.

The earliest occurrence of the word *Vrata* in its plural form found in the *Ṛgveda* itself is :-

अपां नपातमवसे सवितारमुप स्तुहि ।
तस्य व्रतान्युश्मसि ॥ (*Ṛgveda*-I.22.6)

This *mantra* has come in *Āprī-sūkta* and the concerned deity of this *mantra* is god Savitṛ, Medhātithi and Gāyatrī being the seer and the metre respectively.

Here in this verse, the word *Vrata* or *Vratam* is used in the sense of *Karma* or *Karmāṇi* i.e sphere of actions or functions. Commenting on this verse, Ācārya Sāyaṇa has also opined in the same line by saying that god *Savitṛ* is to be invoked for the safeguard of the sacrifices and his *Vrata* i.e. the functions like Soma-sacrifice and others should be performed.[7]

Now, coming to *Nirukta*, it is seen that the famous etymologist Yāska has derived the word *Vrata* from the *root* √*Vṛ*. (to choose) and said that *Vrata* means *Karma* a synonym of action having the sense of abstaining; because it enjoins. The other meaning of *Vrata* (i.e. a vow) is derived from the same root √*Vṛ*. -to choose. Food is also called

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6. *Vratapati, Taittirīya Saṁhitā* I I.2.II.I; II. 2.2.2.1.2.
Vartapā, RV. I 83.5; *TS.*I.14.4 & 6.10.
Vratapakṣa, Jaiminīya Āraṇyaka 2.17.5.
Vrataduh, Gopatha Brāhmaṇa-I.3.19.
Vratabhṛt, Aitareya Brāhmaṇa 7.8.
Vratadughā, Śatapatha Brāhmaṇa 3.2.2.14².14.3.1.34.
Vartapāda, Ś.Bā. 3.2.2.19².
Vratamīmāṁsā- Ś.Bā. 14.4.3.30
Vratahoma, Taittirīya Āraṇyaka-1.32.2.
Vratānī, RV. X.65.6.
Vratacārin, RV. VII. 103.1.

7. ...*तस्य सवितुः संबन्धीनि व्रतानि कर्माणि सोमयागादिरूपाण्युश्मसि कामयामहे, Sāyaṇa Bhāṣya* (on *RV.* 1.22.6) by Max. Müller, Pb. by Chaukhamba Sanskrit Series, Varanasi-1, 1966.

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Vrata because it covers the body.[8]

The *Amarakośa* states that *Vrata* is a synonym of *Niyama* and the fasting etc. which is performed there, is for religious activities (or *puṇyakāraka*)[8a].

According to the *Dictionary of Saint Petersberg, Vrata* is derived from the same √ *Vṛ. (Varaṇe* or to choose) meaning the same as stated by Yāska. Max Müller derives the word from the same root √ *Vṛ*, but meaning something else i.e. √ *Vṛ rakṣaṇe* to protect. According to him, the initial meaning of the word *Vrata* derived from the root √ *Vṛ.* was to protect or to surround and in course of time the meaning was changed into 'decided', 'certain' or 'law' and again in course of time, its meaning was developed to 'mastery' or 'power'.[9] Whitney, another renowned commentator of *Vedas,* does not agree at all with the views of both Petersberg and Maxmüller and gives a different meaning of *Vrata* by deriving the same from another root √ Vṛt or (*Vṛtu* › *vartane*) - to exist and not from √ Vṛ › *varaṇe.* According to him, the said word can be formed from √ *Vṛt* by adding *a* and thus it is √ *vṛt* + *a* › *vrata* meaning the round movement (*cakrākāra gati*) or travelling (*paribhramaṇa*) or a circle way.[10] Prof. V.M. Apte supporting the view of Whitney, has given the meaning of *Vrata* in the same line in his *Sanskrit-English Dictionary.*

The views of Whitney and Apte regarding the derivation of *Vrata,* seems to be fallacious because the use of the root √ vṛt in Vedic verses is almost accompanied with a preposition or *upasarga* like *abhi, ā, ni, pari, pra* or *vi* etc. which change the original meaning of the root.[11] Hence it is difficult to bring out the proposed meaning of √ *vṛt* stated by the above mentioned learned scholars.

Sir Monier Williams in his *Sanskrit-English Dictionary,* has given a long list of various meanings of the word *Vrata. Vrata* means vow, command, law, ordinance, service,

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8. व्रतमिति कर्म नाम वृणोतीति सतः । इदमपीतरत् व्रतमेतस्मादेव निवृत्तिकर्म वारयतीति सतः अन्नमपि व्रतमुच्यते यदावृणोतीति शरीरम् - *निरुक्तम्* - 2/13.

8a. नियमो व्रतमस्त्री तच्चोपवासादि पुण्यकम् । *Amarakośa,* 2.38, Ed. by Viswanath Jha, Pb. by Motilal Banarsidass, Delhi-1993

9. *History of Dharmaśāstra* by P.V. Kane, Hindi Tr. by A.C. Kasyap. Vol.-IV Part 1, Pb. by Hindi Samiti, Sūcanā Vibhāga, Lucknow, Uttara Pradeśa.- 1974, p.-1.

10. *Ibid*-p. 1.

11. उपसर्गेण धात्वर्थो बलादन्यत्र नीयते ।
प्रहाराहारसंहारविहारपरिहारवत् ॥
Traditional Verse, quoted in *Siddhānta-Kaumudī,* 2232.

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dominion, realm, sphere of action, function, mode or manner of life, conduct, manner, usage, custom, a religious vow or practice of any pious observance, meritorious act of devotion or austerity, solemn vow, rule, holy practice (as fasting) etc. Of course, he has given all these meanings on the basis of its usage in various Vedic and Post-vedic texts of the Sanskrit literature. Further, he has also accepted the derivations of Yāska and derived the same from √ vṛñ › varaṇe or to choose or select etc.

So, as a matter of fact, *Vrata* is derived from √ *vṛñ* › *varaṇe* or to choose and not from √ *vṛt*, which is accepted by maximum scholars of Vedic Research. *Vrata* means a religious act of devotion or austerity: it is that which is vowed or a vow or desire in general. It is seen in the society that the person who is powerful, his vow or desire is generally accepted by others as a order or rule. Likewise, the Vedic gods have laid down some rules or order to which all the creatures, including the gods themselves follow and it is because of the devotion of all the creatures that is due for the Vedic deities. If some one puts break to his/her eating and drinking with a view to availing the grace or blessings of any god or goddess, then this of his/her pious desire or religious act gets converted into a vow to which we call a *Vrata*.

Thus, *Vrata* sometimes means a order or vow, observance of order or dutifulness, religious or ethical behaviour, vow or activity, pious and ethical desire or acceptance and as such any vow relating to performance of any ritual activity.

This is all about the general and derivative meaning of the word *Vrata*. Now, let us see in what sense it has been used in the *Ṛgveda* as well as in other Vedic texts.

0.3. *VRATA* IN *ṚGVEDA* :

As stated earlier, the word *Vrata* has occurred about 220 times alone in the Ṛgvedic verses, meaning variously in different context. After a close observation of the related Vedic verses, it is seen that there is conceptual development in the meaning of the word *Vrata* in course of its gradual use in the Ṛgvedic and other Vedic *Saṁhitās*. The word seems to mean the 'divine order' or the 'observance of some ethical laws'. For instance, the *Ṛgveda* (*RV*) 1.22.19[12] proclaims to look into the actions by which Viṣṇu, the friend of Indra, protects his *Vratas* or ordinances. This *mantra* has also come in the *Vājasaneyi*

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12. विष्णोः कर्माणि पश्यत यतो व्रतानि पस्पशे ।
इन्द्रस्य युज्यः सखा ॥ (*RV*. I.22.19)

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Saṁhitā (6.4) of *Śukla Yajurveda* as well as in the *Atharvaveda* (vii. 26,6). In *Ṛgveda* VIII.11.I[13]. which has also occurred in *AV.* 19.59.1., *VS* 4.16 and *Taittirīya Saṁhitā-I.I4.4-5, Vrata* is found to be used in the same meaning . Besides, the verse of the *Ṛgveda*-I. 24.15,[14] the repetition of which is found in the *VS* 12.12 and *AV* 7.83.3 can also be referred in this connection.

In a number of Ṛgvedic verses, Agni and Sūrya have been ascribed with the epithets *Vratapā* and in other Vedic verses as *Vratapā* and *Vratapati* which mean the 'guardian of law' and 'Lord of vows' respectively. In *Ṛgveda* VIII.11.I,[15], it is addressed to Agni that he is the 'guard of holy law' and hence he is adored in sacred rites among the mortals. Similarly in *Ṛgveda*-I. *83.5*[16], Sūrya is also addressed as *Vratapā or* the '*guardian of* the law' for whom the *Ātharvan* first laid the path by Sacrifices.

In addition to this, another important thing is to note here that the use of the three words viz *Ṛta, Dharma* and *Vrata* in the *Ṛgveda* is found almost in the same sense and one for another. So far as the word *Dharma* is concerned, it is *Dharman* and not *Dharma* used in the *Ṛgveda.* Sometimes, the word *Dharman* is used in the masculine gender and very often as an adjective of some other noun.[17] In *Ṛgveda* X.21.3, it is used as masculine,[18] whereas in others, it is clearly used in the neuter gender.[19] In all these cases,

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13. त्वमग्ने व्रतपा असि देव आ मर्त्येष्वा ।
    त्वं यज्ञेष्वीड्यः ॥ (*RV.* VIII.11.1)
14. उदुत्तमं वरुण पाशमस्मदवाधमं वि मध्यमं श्रथाय ।
    अथा वयमादित्य व्रते तवानागसो अदितये स्याम ॥ (*RV.* I.24.15)
15. त्वमग्ने व्रतपा असि देव आ मर्त्येष्वा ।
    त्वं यज्ञेष्वीड्यः ॥ (*RV.* VIII.11.1)

cf. (i) अग्ने व्रतपते व्रतं चरिष्यामि तच्छकेयं तन्मे राध्यताम् ।
    इदमहमनृतात्सत्यमुपैमि । वाजसनेयिसंहिता 1/5)
    (ii) अग्ने व्रतपते त्वं व्रतानां व्रतपतिरसि । तै.०स.० 1.3.4.3.)
    (iii) व्रतेन त्वं व्रतपते समक्तो विश्वाहा सुमना दीदिहीह । अथर्ववेद - 7/74/4)

16. यज्ञैरथर्वा प्रथमः पथस्ततः ततः सूर्यो व्रतपा वेन आजनि । *RV.* I.83.5ab
17. *RV.* I. 187.1 and X. 92.2.
18. त्वे धर्माणं आसते । *RV.* X.21.3a
19. अतो धर्माणि धारयन् । (*RV.* I.22.18c)
    cf. समिधानः सहस्रजिदग्ने धर्माणि पुष्यसि । (*RV.* V.26.6ab)
    cf. वृषा धर्माणि दधिषे । (RV. IX. 64.1c)

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it is used in the sense of some religious activities or rituals which is very nearer to the sense of *Vrata*. The rituals are designated as the preliminary-*dharman* in some Ṛgvedic verses[20] whereas the same (i.e. *Dharman)* is clearly found to be used in the sense of *Vrata* in *Ṛgveda* VII 89.5[21].

Now, even though the meaning of *Vrata* and *Dharman* are seen to be identical in some cases, yet there are some instances where both the words have occurred in one verse (*ṚV.* V. 72.2; VI. 70.3 etc.)[22] Likewise, the words *Ṛta* and *Vrata* have also come together in some Ṛgvedic verses (*ṚV.* I 65.2; II 27.8 etc.)[23]. Besides, it is interesting to note here that all the three words *Ṛta, Dharman* and *Vrata* have occurred together in one *mantra* of the *Ṛgveda* (V. 63.7)[24].

From the above occurrences of these three words in different contexts, it can be said that *Ṛta* is the universal law which has been existing since the remote past, *Vrata* means the rules or the laws which are decided either individually or jointly by the Vedic deities to be followed by all living beings and finally *Dharman* is the rituals or the religious acts or some specific rules meant for some specific works. But, if we look into the present use and meaning of these words, it seems that in due course of time the sense of *Ṛta* is disguised and engulfed in the concept of *Satya; Dharman* is converted into an ambiguous concept of religious activities and *Vrata* is restricted to the observance of any individual's holy and desired rituals.[25]

0.4. *VRATA* IN THE POST *ṚV.* OR OTHER VEDIC TEXTS :

Now, after the discussion of *Vrata* in the *Ṛgveda,* let us see in what way it has come in the other Vedic texts. After a close observation of the occurrences of *Vrata* in the Post-Ṛgvedic Vedic texts, it is seen that the word has come mainly in two senses there. Firstly, it has come in the sense of some religious vow for which one has to remain

20. उक्षाणं पृश्निमपचन्त वीरास्तानि धर्माणि प्रथमान्यासन् । *ṚV.* I.164.43ab
cf. यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन् । *ṚV.* I.164.50ab & X.90.16ab

21. अचित्ती यत् तव धर्मा युयोपिम मा नस्तस्मादेनसो देव रीरिषः । *ṚV.* VII.89.5cb

22. व्रतेन स्थो ध्रुवक्षेमा धर्मणा यातयज्जना । *ṚV.* V. 72.2ab

23. ऋतस्य देवा अनुव्रता गुः । *ṚV.* I. 65.2a

24. धर्मणा मित्रावरुणा विपश्चिता व्रता रक्षेथे असुरस्य मायया ।
ऋतेन विश्वं भुवनं वि राजथः सूर्यमा धत्थो दिवि चित्र्यं रथम् ॥ *ṚV.* V.63.7a

25. *History of Dharmaśāstra* by P.V. Kane, Hindi Tr. by A. C. Kasyap, Vol. V, Part-I, Hindi Samiti, Sūcanā Vibhāga, Uttara Pradeśa, Lucknow, 1974, p. 6

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in fasting etc. and secondly it has come for a specific food meant for the post-fasting consumption of the person engaged in some ritual activities. It may be the cow-milk, *Yavāgū* (some thick liquid made of *Yava*), warm milk or some mixture of curd etc. Yāska has meant both these meanings in connection with the derivation of *Vrata* which is discussed earlier in this paper.

However, the first meaning is found reflected in the *Taittirīya Saṁhitā* (2.5.5.6) where it is said that the person initiated with a *Vrata* should not speak a lie, should not eat meat and also should not co-habbit with wife since all these are not liked by the deities. The *Śatapatha Brāhmaṇa* starts with the vow of abstinence (*Vrata)* in connection with the new and full-moon sacrifices (*Darśa-Pūrṇamāsa iṣṭi*) where it is said that the person who is about to enter on the vow, touches water facing towards the east and standing between the *Āhavanīya* and *Gārhapatya* fires etc.[26] The personal restrictions involved in the householder's entering into the *Vrata* include chiefly the abstention from certain kinds of food, especially meat and from other carnal pleasures; the cutting (optional according to some) of the beard and hair except the crest lock; the sleeping on the ground in one of the chief fire houses; and the observance of silence during the ceremonies.[27] The *Śāṅkhāyana Brāhmaṇa* (6.6)[28], states that the person initiated with a *Vrata* should not see the Sun-rise and the Sun-set during these days. Again the *Taittirīya Saṁhitā* (1.26.6) sanctions some injunctions like he should not run during the time of rain, should not evacuate urine or stool in water, should not spit and also should not take bath in a naked body etc. Besides, the *Taittirīyopaniṣad* (3/7-10)[29] proclaims that one should not blame *anna* or food since that is *Vrata* or rule, at the time of eating *anna*, it should not

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26. ओम् । नमो गणेशाय ॥ व्रतमुपैषन् । अन्तरेणाहवनीयं च गार्हपत्यं च प्राङ् तिष्ठत्रप उपस्पृशति.....१ ॥ सोऽग्निमेवाभीक्षमाणो व्रतमुपैति । अग्ने व्रतपते व्रतं चरिष्यामि तच्छकेयं तन्मे राध्यतामित्यग्निर्वै देवानां व्रतपतिस्तस्या एवैतत्प्राह व्रतं चरिष्यामि तच्छकेयं तन्मे राध्यतामिति नात्र तिरोहितमिवास्ति ॥ २ ॥ *Śatapatha Brāhmaṇam*, Edited by A. Weber & Published by Chaukhamba Sanskrit Series Office, Varanasi-1, 1964

27. The *Śatapatha Brāhmaṇa* - p. 1, Eng. Tr. by J. Eggling, Sacred Book of the East Series, Vol. XII, Pb. by Motilal Banarsidass, Delhi, 1964

28. तस्य व्रतमुद्यन्तमेवैनं नेक्षेतास्तं यन्तं चेति । शांखायनब्राह्मण 6.6., Pb. by Meherchand Laxmandass, Delhi, 1978

cf. उद्यन्तमस्तं यन्तं चादित्यं दर्शने वर्जयेत् । आपस्तम्बधर्मसूत्र 1.11.31.20, Pb. by Chaukhamba Sanskrit Series, Varanasi, 1971

29 अन्नं न निन्द्यात् । तद् व्रतम् । ..... अन्नं बहु कुर्वीत च तद् व्रतम् । ..... न कंचन वसतौ प्रत्याचक्षीत । तद् व्रतम् । तस्माद्यया कया च विधया बह्वन्नं प्राप्नुयात् । तै. उप. 3/7-10, *Upaniṣatsaṅgraha*, Ed. by Pandit Jagdish Sastri, Pb. by Motilal Banarsidass, Delhi, First Edition 1970

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be left and it should be prepared more; person seeking shelter should be given that and there should be effort to get more *anna* by any means, since all these are *Vrata* or rules.

Similarly, for the second meaning of *Vrata*, some illustrations can be cited here. According to the *Taittirīya Saṁhitā* (6.2.5.1)[30] the person initiated with a *Vrata* starts sucking the milk first from one colostrum then from two colostrums, then from three and finally from all the four (colostrums) of a cow and this is called *Kṣurapavi Vrata*. There it is also said that *Yavāgū* i.e. a kind of mixture prepared specially is the *Vrata* or food of a *Kṣatriya*, *Āmīkṣā* i.e. a mixture of warm milk and curd is the *Vrata* of a *Vaiśya* and milk is the *Vrata* or food of a Brahmin. This *Kṣurapavi vrata* has also been described in the *Atharvaveda* (12/5/20 & 50). The *Śatapatha Brāhamaṇa* (3.2.2.10 & 12) states that the initiated person should drink milk as *Vrata* for the Vedic ritual. Then in the *Aitareya Brāhamaṇa* (1.25.4), it is stated that during the time of *Upasada*, he starts sucking the milk first from all the four colostrums, then from three, next from two and lastly from one colostrum only of the cow in the form of a *Vrata*. In this connection, the *Taittirīya Āraṇyaka* (2,8) can also be referred where milk, *Yavāgū* and *Āmīkṣā* have been prescribed as *Vrata* or food for a *Brāhmin*, *Kṣatriya*. and *Vaiśya* sacrificer respectively.

Further, during the period of *Brāhmaṇas*, *Vrata* is *seen* to be used in two small meanings. The first one is for the appropriate conduct of the person initiated and the secondly for the fasting i.e. to remain in fast by the sacrificer throughout the night near the *Gārhapatya* fire. The example of the first one is found in the last portion of the *Aitareya Brāhmaṇa* where the *Vrata* of *Brāhmaṇaḥ Parimārah* is prescribed for a king. Similarly, the example of the second meaning is found in the same *Aitareya Brāhmaṇa* (7.2) in the description of *Darśa-Paurṇamāsa* sacrifice where the sacrificer remaining in fast has to spend the night near the *Gārhapatya* and other fires. It is also stated there that unless the sacrificer remains in fast, the deities do not accept the oblations offered for them in the sacrifice. Both these meanings are also found reflected in the *Śrauta*, *Gṛhya* and *Dharmasūtras*. As for example, the *Āśvalāyana Gṛhyasūtra* 3.10.5-7 prescribes some *Vratas* for the sacrificer like not to take a bath at night, not to bathe nakedly, not to run during the time of rain etc. Likewise, the *Pāraskara Gṛhyasūtra* sanctions some *Vratas* for a *Snātaka* to which he has to observe for three days after convocation. Those are: not to eat meat, not to drink water in an earthen pot, not to see the women, *Śūdras*,

30. अथैकं स्तनं व्रतमुपैत्यथ द्वावथ त्रीनथ चतुर एतद्वै क्षुरपवि नाम व्रतं ... यवागू राजन्यस्य व्रतं ..... आमिक्षा वैश्यस्य पयो ब्राह्मणस्य ..... । तै.सं. 6.2.3.1-3

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corpses and crows etc., not to talk with the *Śūdras,* not to evacuate urine or stools facing towards the Sun and not to spit etc. along with to speak the truth only. The *Āpastamba Dharmasūtra* (2.1.1-7) has laid down some *Vratas* for the newly weded couple like they should eat only twice in a day, should not eat full of the belly and should remain in fasting during the days of ceremony etc. In the same *Dharmasūtra* (I.11 30.6; 1.11.31), some *Vratas* for the *Snātakas* are also prescribed which start with the words *atha snātakavratāni* etc. The *Āpastamba Śrautasūtra* also lays down such rules.[31]

0.5. CONCLUSION

Now coming to the conclusion, it can be said that *Vrata* is not an ordinary word limiting its sense to one or two meanings. The meaning is rather an ambiguous one, the descriptions and discussions of which is not only confined to the Vedic Literature but also is extended to post-vedic literature like *Purāṇas* and *Smṛtis* etc. The *Agnipurāṇa* (175/2-3) has very beautifully defined *Vrata* by saying that *Vrata* is the rules or the laws, prescribed by *Śāstras.* The same is also termed as *Tapas,*[32] Besides, the famous *Smṛtikāras* like Manu[33], Yājñavalkya[34] and Śaṅkha etc. have also come forward to define *Vrata* in their respective works. The same is also found used in the *Mahābhārata* where Yudhiṣṭhira, in spite of the repeated request and warnings from his brothers, not to join in the playing of dice, says that if invited, he can not deny for the same since that was

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31. *Āpastamba Śrautasūtra* - 4.2.5-7; 4.16.11;5.7.6. Ed. by Richard Garde, Pb. by Munshiram Manoharlal Delhi, Second edition, 1983

    & *Āśvalāyana Śrautasūtra* - 2.2.7; 3.13.1-2. Ed. by R.S. Bawa, Pb. by V.V.I.S.I S., Hoshiarpur, 1986

    Cf. *Śaṅkhāyana Śrautasūtra* - 2.3.2b, Pb. by. Meharchand Laxmandass, Delhi, 1978.

32. शास्त्रोदितो हि नियमो व्रतं तच्च तपो मतम् ।
    नियमास्तु विशेषास्तु व्रतस्यैव दमादयः ॥२॥
    व्रतं हि कर्तृसन्तापात्तप इत्यभिधीयते ।
    इन्द्रियग्रामनियमान्नियमश्चाभिधीयते ॥३॥ अग्निपुराण 175/2-3, Ed. by Pandit Shriram Sharma Acharya, Pb. by Dr. Chamanlal Gupta, Smriti Sansthan, Vednagar, Bareli, 1969.

33. संकल्पमूलः कामो वै यज्ञाः संकल्पसम्भवाः ।
    व्रतानि यमधर्माश्च सर्वे संकल्पजाः स्मृताः ॥ मनुस्मृति 2/33, Ed. by Pandit Gopal Sastri Nene, Pb. by Chaukhamba Sanskrit Sansthan, Varanasi, Sixth Edition, 2001.

34. याज्ञवल्क्यस्मृति 3/312-313 with *Mitākṣarī* Commentary, Pb. by Nirnaya Sagar Press, Bombay, 1941.

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his *Vrata*[35]. So though *Vrata* has been used is various meanings in different contexts, in short, it can be said that it means a vow, command, law, *karma* or function in general and a specific food or a set of rules to be followed by the sacrificer during the performance of any ritual in particular. Since no finding is final in research, further work can be perused on this topic to discover the mystery that lies in the word *Vrata*.

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35. आहुतोऽहं न निवर्ते कदाचित्तदाहितं शाश्वतं वै व्रतं मे । *Mahābhārata Sabhāparva* (58/16), with Eng. Tr. by M.N. Dutt and ed. by Dr. I.C. Sharma & Dr. O.N. Bimali, Parimal Publications, Delhi 2004.

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THE YOGIC EXPOPSITION OF *SATTARKA* IN THE MONISTIC ŚAIVISM OF KĀŚMĪRA

YATENDRA DUTTA AMOLI*

Over the span of four hundred years, from the ninth to thirteenth centuries, no one can miss an overt tendency to posit the Tāntric Yoga as six-limbed *(ṣaḍaṅga)*, distinguished from the eight-limbed *(aṣṭāṅga) Yoga* of Patañjali. In practice, however, this stand is countered by several techniques laying a simillar claim, necessitating a deeper perspectival look into the whole problem.

In the *Āgama* literature basic to the Tāntric traditions, the fourfold division of Āgamic subject matter into doctrine knowledge *(jñāna), Yoga,* ritual *(kriyā),* and conduct *(caryā)* points to the essentiality of *Yoga* in Tāntric scheme. Some *Āgamas* do follow this line of classification, but the majority, though subscribing to this division in principle, often fail to stick to it in practice. Some times there is a overlapping among the four, or a mutual parallel. This tendency is at its peak in the *Tantrāloka* and its source *tantra,* the *Mālinīvijayottara.* A rare genius from Kāśmīra Śaivism, Prof. Navjivan Rastogi[1] accepted that several techniques of *Yoga* have earned acceptance in the Tāntric *Śaiva* monism of Kāśmīra and that, despite their outward formal divergences, there is a close internal agreement. One of the important factors contributing to this agreement is a sort of genetic relationship with the fundamental spirit of the original *Yoga* of Patañjali.

Here our search starts, is there any diverce conception between the *aṣṭāṅga Yoga* of Patañjali and *ṣaḍaṅga Yoga* of Kāśmīra Śaivism? Actually by this study, we are interested to throw some light on a marked ancillary of *ṣaḍaṅga Yoga* of Kāśmīra Śaivism i.e. *Tarka/ Sattarka* and its close links with other systems (sp. Patañjali's *Yoga*) and also various aspects in the system, which expounded it.

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1. Rastogi, N., The Yogic Disciplines in the Monistic Śaiva Tantric Traditions of Kashmira: Threefold, Fourfold, and six Limbed, in the *Ritual and Speculation in Early Tantrism, Studies in the Honour of André Padoux,* SUNNY Press, Albany, 1992, p. 247.

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In the *Tantrasāra*[2], it is clear that the all knowing lord, who is all complete, suffers himself, as it were to be enveloped by *māyā* (illusory power) and appears in the form of *jīva* or individual self and enables this *jīva* to recognise his identity with the Supreme Self brings to light the path of *jñāna* in three ways i.e. *śāmbhava, śākta* and *āṇava* based respectively *icchā, jñāna* and *kriyā śaktis* of the Supreme Lord.

Sattarka Defined

In the 4th *ānhika* of the *Tantrāloka,* Abhinava explains *śāktopāya* and under this discussion he slightly lights on *ṣaḍaṅga Yoga.* He remarked *Tarka* as one of the best ancillary of *Yoga*[3]. Presence of *'tarka'* is a key defining characteristic of *ṣaḍaṅga Yoga* and Jayaratha, the commentator of the *Tantrāloka,* explains its function as a judgement of what should be cultivated *(upādeya)* and what must be rejected *(heya)*[4]. Abhinava seeks to introduce a modification in the traditional scheme inasmuch as the eight ancillaries of *Yoga* viz., *prāṇāyāma, dhyāna, pratyāhāra, dhāraṇā, samādhi, tarka.* Although, Jayaratha counted, slightly in different manner[5]. *Abhinava* strengthens his view, that the eight ancillaries are interlinked in a lenear sequence where each succeeding ancillary serves as an instrument of proceedings & are conductive to the rise of *tarka*[6]. Hence there is no consensus as to their order in the *Tantrāloka* even their subdivisions in the *Mālinīvijayottara Tantra.* Brij Vallabh Dwivedi[7] observes that, *tarka* aquired prominent position not only in the *trikaśāstra* but also in whole Indian wisdom since ancient age. He also gives some references from several texts, stating *tarka* and its function viz. *Viṣṇu Saṁhitā*[8], *Nirukta*[9]. In *Mṛgendrāgama*[10], it is described as a synonym of *abhivīkṣaṇa.* Some times it is

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2. आत्मा प्रकाशवपुरेष शिवः स्वतन्त्रः स्वातन्त्र्यनर्मरभसेन निजस्वरूपं संच्छाद्य यत्पुनरपि प्रथयेत पूर्णं तच्च क्रमाक्रमवशादथवा त्रिभेदात्। *(Tantrasāra* 1.5, Tr. -Chakravarty, H.N. Varanaseya Sanskrit Sansthana, Varanasi, 1986, p. 5)
3. श्रीपूर्वशास्त्रे तत्प्रोक्तं तर्को योगाङ्गमुत्तमम्। *(Tantrāloka,* with Jayaratha's com. *Viveka,* 4.15, Ed. Rastogi and Dwivedi, Motilal Banarasidass, Delhi, Vol. 3, 1987, p. 630.)
4. तर्केण हि 'इदं हेयम्, इदमुपादेयम्' *(Tantrāloka. Viveka,* 4.15)
5. प्राणायामस्तथा ध्यानं प्रत्याहारोऽथ धारणा। तर्कश्चैव समाधिश्च षडङ्गो योग उच्यते॥ *(Tantrāloka. Viveka,* 4.15)
6. योगाङ्गता यमादेस्तु, समाध्यन्तस्य वर्ण्यते। स्वपूर्वपूर्वोपायत्वादन्त्यतर्कोप्योगतः॥ *(Tantrāloka.* 4.96)
7. Dwivedi, Brij Vallabh, *Vijñāna Bhairava,* Motilal Banarasidass, Delhi, 2004, p. 41.
8. अन्वयव्यतिरेकाभ्यां यस्माद् यदुपलभ्यते॥ धारणादिषु कालेषु स तर्कः संप्रकीर्तितः। *(Viṣnu Saṁhitā,* 30.69b-70a), *ibid.*
9. मनुष्या वा ऋषिषूत्क्रामत्सु देवानब्रुवन् को न ऋषिर्भविष्यतीति। तेभ्य एनं तर्कमृषिं प्रायच्छन्। *(Nirukta,* 13.12), *ibid.*
10. प्राणायामः प्रत्याहारो धारणा ध्यानवीक्षणे। जपः समाधिरित्यङ्गान्यङ्गी योगोऽष्टमः स्वयं॥ *(Mṛgendrāgama, Yogapāda,* 3) *ibid.*

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designated by insight-contemplation (*Bhāvanā)*[11], which instantly brings about *samādhi*[12]. Rastogi[13] gives a chart, which shows, ancillaries of *Yoga* in different texts, containing *tarka* one of the ancillary of *Yoga.*

Vaikhānas Saṁhitā, Atri Smṛti, Viṣṇu Saṁhitā, Dakṣa Smṛti, Maitri/ Maitrāyaṇi Upaniṣad	*Amṛtabindu Upaniṣad Bhaṭṭa* Bhāskara *(Gītā Bhāṣya) Gaṇapati Tattva, Bṛhaspati Tattva,*	*Mālinīvi-jayottara-Tantra*	*Tantrāloka-Viveka* (Jayaratha)	*Tantrāloka* (Abhinavagupta)
Prāṇāyāma	*Pratyāhāra*	*Pratyāhāra*	*Prāṇāyāma*	*Prāṇāyāma*
Pratyāhāra	*Dhyāna*	*Prāṇāyāma*	*Dhyāna*	*Dhyāna*
Dhyāna	*Prāṇāyāma*	*Dhāraṇā*	*Pratyāhāra*	*Pratyāhāra*
Dhāraṇā	*Dhāraṇā*	*Dhyāna*	*Dhāraṇā*	*Dhāraṇā*
Tarka	*Tarka*	*Tarka*	*Tarka*	*Samādhi*
Samādhi	*Samādhi*	*Samādhi*	*Samādhi*	*Tarka*

There has been lot of discussion on the nature of *Sattarka* in the *Tantrāloka, Tantrasāra* and the *Mālinīvijayottara Tantra* and its close link with pure-gnosis *(ṣaḍvidyā)* and descent of grace *(Śaktipāta).* Abhinavagupta explains the connection among these in a single verse in the *Tantrāloka,* the person who is qualified in *Sattarka* will achieve right

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11. तदेव परमं ज्ञानं भावनामयमिष्यते। *(Mālinīvijayottara Tantra,* 17.20a, Kasmir Series of Text and Studies, Jammu, No. XXXVII, 1922, p. 114)

12. मुहूर्तादिव तत्रस्थः समाधिं प्रतिपद्यते। *(ibid,* 17.21a)

13. Paper presented ("काश्मीर शैव दर्शन में योग की षडङ्गता और उसका बौद्ध स्रोत") in a seminar on Baudha Tantra at Central Institute of Higher Tibetan Studies, Sarnath, (3-4 April, 1999).

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path due to the greatness of *śuddhavidyā*, which purified him by the descent of grace *(Śaktipāta)*[14]. In the *Mālinīvijayavārtika*[15], Abhinava describes the awakening of *sadvidyā* with the help of sharpened hoe *(kuṭhāra)* of correct judgement and we also find similar description in the *Tantrāloka*[16]. Here awakening of *sadvidyā* by the help of *Sattarka* occurs simultaneously without taking a little bit of time. Hence *Sattarka* is often spoken as *śuddhavidyā* and the will of the lord[17].

Abhinavagupta introduces a description of limitted attachment *(rāga)*[18] to define *tarka* more deeply. He cited *rāgatattva* in conjunction with *niyati*, in as much it is thereby that one becomes attached to something. Just as the ignorant person would hanker after inferior pleasures whether he has become aware of the enjoyment of universal sovereignity or not, similarly, in the case of liberation, due to limited attachment (*rāga*). Jayaratha[19] explains, because of the power of maturing of previous impressions (*saṁskāras*), accumulated over along time the *Yogin* will still be inclined to lower enjoyments. It is only the *tarka* that this limited attachment can be overcome and *Yogin* is capable of rejection and cultivation in accordance with scriptural injuction.

Accordingly the prompting by *Sattarka* to approach the right type of teacher may said to be his grace. This is of three types (1). That is inborn (*sāṁsiddhika*), (2). Which is due to teaching, received from a good teacher, (3). To study the *śāstras*, of these proceeding is better than the following.[20] The person in whom the true logical faculty is inborn does not need any initiation. Every *śāśtra* becomes clear to him because of the devine grace. Such a teacher is called *Akalpita kalpaka.*[21] *Abhinava* also gives so many

14. स शुद्धविद्यामाहात्म्याच्छक्तिपातपवित्रितः ॥ आरोहत्येव सन्मार्गं प्रत्यूहपरिवर्जितः । स तावत्कस्यचित्तर्कः स्वत एव प्रवर्तते ॥ *(Tantrāloka,* 4.39b-40)
15. तीक्ष्णयत्नकुठारौघैः सद्विद्यावह्निदीपितैः ॥ निर्भिन्नो देहविटपी पुनर्नैव प्ररोहति ॥ *(Mālinīvijayavārtika,* 1.229, Kasmir Series of Text and Studies, Jammu, No. XXXII, 1921, p. 23)
16. दुर्भेदपादपस्यास्य मूलं कृन्तन्ति कोविदाः । धारारूढेन सत्तर्ककुठारेणेति निश्चयः ॥ *(Tantrāloka,* 4.13)
17. सत्तर्कः शुद्धविद्यैव सा चेच्छा परमेशितुः ॥ *Tantrāloka,* 4.34b
18. *Tantrāloka,* 4.17-19a
19. *Tantrāloka. Viveka,* 4.18
20. स तावत्कस्यचित्तर्कः स्वत एव प्रवर्तते ॥ स च सांसिद्धिकः शास्त्रे प्रोक्तः स्वप्रत्ययात्मकः । किरणायां यदप्युक्तं गुरुतः शास्त्रतः स्वतः ॥ तत्रोत्तरोत्तरं मुख्यं पूर्वपूर्वं उपायकः । *(Tantrāloka,* 4.40b-42a)
21. यस्तु तद्रूपभागात्मभावनातः परं विना ॥ शास्त्रवित्स गुरुः शास्त्रे प्रोक्तोऽकल्पितकल्पकः ॥ *(Tantrāloka,* 4.51b-52a)

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divisions of *Sattarka* in the *Tantrāloka*.[22]

Pātañjala Yoga* and *Sattarka

We found no description of *Sattarka* in *Patañjalī's Yogasūtras* but some scholars and also Abhinava himself connect, *Sattarka* in relation to *Yogasūtras*. Just as the renaissance of *Yoga* system of philosophy was brought about by the great expounder of the system, *Patañjali*, in exactly the same manner the exposition of Śaivistic monism of Kāśmīra owes all its credit to the great preceptor, Abhinavagupta. It is most interesting that Patañjali and Abhinavagupta, both are said to be the incarnation of Śeṣa[23] (the great snake). Sometimes *Sattarka* is also designated by *Prātibha Mahājñāna*[24]. *Abhinava* cited a verse from the *Yogasūtras* to define *Sattarka* as *Prātibha* and genetically honoured it from Śeṣamahāmuni[25] (Patañjali). We can also see the same in his work the *Mālinīvijayavārtika*[26].

Actually *Pratibhā* is the immediate antecedent of *Prātibha*. The word *Pratibhā*, which literally means a flash of light, a revelation, is usually found in literature in the sense of wisdom characterized by immediacy and freshness. According to revered Mahāmahopādhyāya Gopinath Kaviraj[27], it might be called the super sensuous and supra-rational apperception, grasping truth directly, and would therefore, seem to have the same value, both as faculty and as an act in Indian Philosophy as intuition has in same of western system. Hence the word *Prātibha* is derived from *Pratibhā*. When *Prātibha* used as a synonym of *Sattarka* in the *Tantrāloka*, it has the same aspect as *Pratibhā*, because *Pratibhā* is also said to be an *anaupadeṣika jñāna* and Kavirāj Ji[28] related it to *Prajñā*, described in the *Yogasūtras*, respresented by Patañjali. In the *Tattvavaiśāradī*,[29] Vācaspati Misra

22. अस्य भेदाश्च बहवो निर्भित्तिः सहभित्तिकः ॥ सर्वगोऽशगतः सोऽपि मुख्यामुख्यांशनिष्ठितः । भित्तिः परोपजीवित्वं पराप्रज्ञाथ तत्कृतिः ॥ *(Tantrāloka*, 4.47b-48)
23. Pandey, K.C., Abhinavagupta: *An Historical and Philosophical Study*, Chaukhamba Amarbharti Prakashan, Varanasi, (2006), p. 10
24. तत्प्रातिभं महाज्ञानं शास्त्राचार्यानपेक्षि यत् ॥ *(Tantrāloka*, 13.132b)
25. यत्प्रातिभाद्वा सर्वं चेत्यूचे शेषमहामुनिः ॥ *(Tantrāloka*, 13.143b)
26. तथा हि पतञ्जलिना पादे वैभूतनामनि ॥ न्यरूप्यत प्रातिभाद्वा सर्वमत्र मयापि च । *(Mālinīvijayavārtika*, 1.183b-184a)
27. Kaviraj, Gopinath, *Aspects of Indian Thought*, University of Burdwan, 1984, p. 7
28. *Ibid.*
29. प्रतिभा उहः तद्भवं प्रातिभं प्रसंख्यानहेतु संयमवतो ... ... (Woods, J.H., *The Yoga System of Patañjali*, Motilal Banarsidass, Delhi, 2007, p. 267)

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compared *Prātibha* to *ūha*.

Jayaratha used the term *ūha*[30], as a synonym of *Sattarka* in the commentary of the *Tantrāloka*. *Ūha* also constitutes the octad of perfection (*siddhis*) in the *Sāṅkhyakārikā*[31]. Vācaspati Miśra[32] describes it as a non oppossing logic of scriptures and also as a result of past lives practices, flows without any teacher. A scholar from *Śaivasiddhānta* states that *śaiva* conception of *ūha* may be compared to Patañjali's notion of *vivekakhyāti* or apprehension of discrimination[33]. This is described as a mean to avoidance of what must be rejected (*hānopāya*). Vyāsa[34] describes it as a discriminative descernment of presented idea of difference between *sattva* and the self. But *Sattarka* may be compared as an act to approach the undivided, who dwells in all entities. Chance of dual-conception is nill in every stage of manifestation. So all these concerning, do not describe the *Sattarka* as in Kāśmīra Śaivism. Only in some manner they can be compared to *Sattarka*. Actualy in *Yogasūtras*, Patañjali always states about the purification of determinacy (*vikalpa*). According to H.N. Chakravarty[35] in the *Tantrasāra* the heighest end of human being is to arrive at the very nature of *Paramaśiva*, who is ever free from determinacy. When finally by continuous practice of *tarka* regarding the nature of Reality, it brings about purity of *vikalpas*. It has been stated in the *Tantrasāra* that *Yoga* is also a kind of *vikalpa*, but it is characterized by intensive awareness (*anusandhānātmā*) as regards to the essential Reality. For the purpose of keeping the essential Reality ever luminous in his view, the *Yogins* take resort to this form of *vikalpa* for the maturity of his awareness.

Conclusion

Now we can conclude that *Sattarka* is exhaustively discussed in the literature of

30. ऊहोऽन्तरङ्गं योगस्य तेन चाध्वन्यवस्थितेः। *(Tantrāloka. Viveka*, 4.15)

31. *Sāṅkhya Kārikā*, 51

32. ऊहः तर्कः, आगमाविरोधिन्यायेनागमार्थपरिश्रयणम्। ..... विनोपदेशादिना प्राग्भवीयाभ्यासवशात्तत्त्वस्य स्वयमूहनं यत्सा सिद्धिः 'ऊहः'। (*Sāṅkhyatattva Kaumudī*, 51)

33. Somdev-Vasudev, *The Yoga of the Mālinīvijayottara Tantra*, French Institute of Pondicherry, Pondicheery, 2004, p. 423-34.

34. सत्त्वपुरुषान्यताप्रत्ययो विवेकख्यातिः। *(Vyāsa Bhāṣya, 2.26)*

35. Chakravarty H.N., *Tantrasāra* of Abhinavagupta, Varanaseya Sanskrit Sansthana, Varanasi, 1986, p. XXI

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Kāśmīra Śaivism and we find some agreements with it in the *Yogasūtras* and also in the other systems. In the commentary of the *Śvetāśvetaropaniṣad,* Śaṅkarācārya[36] says 'the fire of the pure knowledge instantly burns all the past impressions, like a heavy fire completely burns all the wet and dry things.' We can see same description also in the *Bhagavad Gītā*[37]. Hence instantly awakening of pure logical faculty, pure-knowelege and descent of grace all can be compared to *Sattarka.* All this discussion can be summarized in the wordings of Sri Aurobindo[38] - There are two powers that alone can effect in their conjunction the great and difficult thing which is aim of our endeavour, a fixed and unfailing aspiration that calls from below and a supreme Grace from above that answers.

But the Supreme Grace will act only in the conditions of light and the truth; it will not act in conditions laid upon it by the falsehood and the ignorance. For if it were to yield to the demands of the falschood, it would defeat its own purpose. These are the conditions of light and truth, the sole conditions under which the highest supramental force descending from above and opening from below that can victoriously handle the physical Nature and annihilate its difficulties.....

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36. यथा वह्निर्महादीप्तः शुष्कमार्द्रं च निर्दहेत् ।
तथा शुभाशुभं कर्म ज्ञानाग्निर्दहते क्षणात् ॥ *(Sambandhabhāṣya)*

37. यथैधांसि समिद्धोऽग्निर्भस्मसात् कुरुतेऽर्जुन ।
ज्ञानाग्निः सर्वकर्माणि भस्मसात् कुरुते तथा ॥ *(Bhagavad Gītā, 4.37.)*

38. See-Sri Aurobindo, *The Mother,* Pondicherry, 2007, p. 1-2.

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લેખકોને :

૧. પાનની એક જ બાજુએ, ટાઈપ અથવા કોમ્પ્યુટરમાં તૈયાર કરેલા અને એ શક્ય ન હોય તો શાહીથી સુવાચ્ય અક્ષરે લખેલા લેખો મોકલવા. ટાઈપ/કોમ્પ્યુટર નકલમાં ભૂલોને સુધાર્યા પછી જ લેખ મોકલવો. ગૂજરાત વિદ્યાપીઠના જોડણીકોશ પ્રમાણે જોડણી રાખવી આવશ્યક છે. લેખની મૂળ પ્રત જ મોકલવી. લેખની કાર્બન નકલ મોકલો ત્યારે તે અંગેનું સ્પષ્ટ કારણ જણાવવું.

૨. લેખમાં અવતરણો, અન્ય વિદ્વાનોનાં મંતવ્યો ટાંકવામાં આવે તો તે અંગેનો સંદર્ભ પૂરેપૂરી વિગત સાથે આપવો અનિવાર્ય છે. પાદટીપમાં એ સંદર્ભની વિગત આપતાં લેખક અથવા સંપાદક/સંશોધક (અટક પહેલી), ગ્રંથ, પ્રકાશક, પ્રકાશનવર્ષ, આવૃત્તિ, પૃષ્ઠ એ ક્રમ જાળવવો જરૂરી છે.

૩. 'સ્વાધ્યાય'માં છપાયેલ સર્વ લેખોનો કોપીરાઈટ મહારાજા સયાજીરાવ યુનિવર્સિટી, વડોદરા હસ્તક છે. લેખકે અથવા અન્ય કોઈએ લેખમાંનો કોઈ અંશ લેખિત પરવાનગી વગર પુનર્મુદ્રિત કરવો નહીં.

૪. સંક્ષેપશબ્દો પ્રયોજતા પહેલાં એ શબ્દો અન્ય સ્થાને પૂરેપૂરા પ્રયોજેલા હોવા જોઈએ.

૫. પાદટીપોનો ક્રમ સળંગ રાખી જે તે પૃષ્ઠ ઉપર તે તે પાદટીપોનો નિર્દેશ જરૂરી છે.

સ્વાધ્યાય

સ્વાધ્યાય અને સંશોધનનું ત્રૈમાસિક

સંપાદક : **મુકુંદ લાલજી વાડેકર**

વર્ષમાં ચાર અંક બહાર પડે છે - વસંતપંચમી અંક, અક્ષયતૃતીયા અંક, જન્માષ્ટમી અંક, અને દીપોત્સવી અંક

લવાજમ :

- ભારતમાં ..... રૂા. ૪૦.૦૦ (ટપાલ ખર્ચ સાથે)
- પરદેશમાં ..... યુનાઈટેડ સ્ટેટ્સ ઓફ અમેરિકા માટે ..... ૧૨.૦૦ ડૉલર (ટપાલ ખર્ચ સાથે)
- યુરોપ અને અન્ય દેશો માટે ..... પૌં. ૭.૦૦ (ટપાલ ખર્ચ સાથે)

આખા વર્ષના ગ્રાહકો લવાજમના વર્ષની શરૂઆતથી જ નોંધવામાં આવે છે. લવાજમ અગાઉથી સ્વીકારવામાં આવે છે. લવાજમ મોકલતી વખતે કયા ગ્રંથ માટે લવાજમ મોકલ્યું છે તે સ્પષ્ટ જણાવવું. લવાજમવર્ષ જાન્યુઆરીથી ડિસેમ્બર સુધીનું ગણાય છે, જે આ સરનામે મોકલવું.

નિયામકશ્રી, પ્રાચ્યવિદ્યામંદિર,
મહારાજા સયાજીરાવ વિશ્વવિદ્યાલય,
રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ,
વડોદરા - ૩૯૦ ૦૦૧.

જાહેરાતો :

આ ત્રૈમાસિકમાં જાહેરાત આપવા માટે લખો

સંપાદક, 'સ્વાધ્યાય',
પ્રાચ્યવિદ્યામંદિર, મ.સ. વિશ્વવિદ્યાલય,
રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ, વડોદરા - ૩૯૦ ૦૦૧.

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TREATMENT OF कित्-ङित् प्रकरण (P.1.2.1-26) IN THE POST-PĀṆINIAN SYSTEMS OF SANSKRIT GRAMMAR*

NARAYAN PRASAD*

1.0 Based on the present author's "Concordance of Nine Sanskrit Grammars", a comparative study of the Treatment of कित्-ङित् प्रकरण (P.1.2.1-26) in the Post-Pāṇinian Systems of Sanskrit Grammar is presented. The nine grammars considered are पाणिनि, कातन्त्र, चान्द्र, both recensions of जैनेन्द्र grammar (with महावृत्ति and लघुवृत्ति or शब्दार्णवचन्द्रिका), शाकटायन, भोज, हेमचन्द्र and मलयगिरि. Comparison of the *sūtras* of these grammars indicates that different systems may be classified into two groups. The first group consists of कातन्त्र, चान्द्र and भोज grammars that discard this प्रकरण completely, whereas the remaining systems constitute the second group, which retain it.

1.1 The चान्द्र and भोज grammars, following कातन्त्र, prescribe the rules of गुणवृद्धि-प्रतिषेध, सम्प्रसारण, नकारलोप, इत्व, ईत्व, उत्त्व, अल्लोप, आल्लोप etc. directly in the respective contexts instead of making extension (अतिदेश) and prohibition (निषेध) rules for कित्-ङित् and later merging all these grammatical operations under ङिति, किति or ङिति. Regarding the application of P.1.2.4 to actual grammatical operations, the context may have to do with only अपित् शित्, or only अपित् तिङ्, or both, or only those *pratyayas* which actually have ङ्- marker in उपदेशावस्था itself. Which one is meant is more explicit in case of the first group of grammars, especially चान्द्र and भोज. The part असंयोगात् of P. 1.2.5 has been eliminated by all the systems of the first group by directly enumerating the *dhātus* concerned in the proper context. The part "क्त्वा च" of P. 1.2.22 "पूङः क्त्वा च" has been rejected by all the Post-Pāṇinian systems, the part पूङ् being incorporated in the *sūtra* parallel to P.1.2.19 ("निष्ठा शीङ्-स्विदि-मिदि-क्ष्विदि-धृषः") itself.

2.0 Now let us consider the treatment of ङित्-प्रकरण P.1.2.1-4 in detail by supplying the parallel *sūtras*, including the अनुवृत्ति from the post-Pāṇinian systems. For अनुवृत्ति in case of

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पाणिनिसूत्र, the अष्टाध्यायी (भाष्य) प्रथमावृत्ति of पं० जिज्ञासु [1985: 36-47] has been referred. The अनुवृत्ति in case of other systems of Sanskrit grammar has been prepared by the present author on the basis of the corresponding available Sanskrit commentaries.

2.1 P.1.2.1 ''गाङ्कुटादिभ्योऽञ्णिन् ङित्'' is broken into two parts, गाङ् and कुटादि, in all the systems of the first group and मलयगिरि of the second group. Although मलयगिरि prescribes the extension *sūtra* ''कुट आदेः ङिद्वत् अञ्णित्'' for कुटादि, he avoids it in case of गाङ्.

2.1.1 In case of गाङ्, the purpose of declaring *pratyayas* or suffixes, which are actually not provided with the *anubandha* ङ्, but which will be treated like having been provided with ङ्, is to change गा to गी, that is allowing ईत्व of गाङ् under Pāṇini's general rule 6.4.66 ''घु-मा-स्था-गा-पा-जहाति-सां हलि'' (अनुवृत्ति - क्ङिति, ईत्, अङ्गस्य). The corresponding examples given in काशिका are अध्यगीष्ट, अध्यगीषाताम्, अध्यगीषत, which are the verbal forms in the प्रथमपुरुष, लुङ् लकार. So the *pratyayas* concerned are सिच् and respectively त, आताम्, झ (= अत, as per P. 7.1.5 ''आत्मनेपदेष्वनतः'', अनुवृत्ति - झः, अत्, प्रत्ययस्य, अङ्गस्य). None of these *pratyayas* are actually marked with ङ्, but they are treated as such with the अतिदेश-सूत्र P.1.2.1.

2.1.2 The parallel *sūtras* prescribing ईत्व of गाङ् in the first group and मलयगिरि of the second group are as follows :

कातन्त्र	3.4.29	''दा-मा-गायति-पिबति-स्था-स्याति-जहातीनामीकारो व्यञ्जनादौ'' (अनुवृत्ति-असार्वधातुके, अगुणे)
चान्द्र	6.2.28	''गाङ ईत् स्ये च'' (अनु० सिचि, न, अदेङ्, प्रकृतेः)
भोज	7.2.25	''गाङ ईत् स्ये च'' (अनु- सिचि, न, गुणः, प्रकृतेः)
मलयगिरि	3.6.77	''अयपि व्यञ्जने ईः'' (अनु० - क्ङिति, अशिति, दा-मा-गा-पा-स्था-हाकः)

2.1.3 The purpose of declaring the *pratyayas*, actually not marked with ङ्, and coming after कुटादि as ङित् is to prohibit the गुण as per P.1.1.5 ''क्ङिति च'', which would otherwise take place as per P.7.3.84, 86 ''सार्वधातुकार्धधातुकयोः'' and ''पुगन्तलघूपधस्य च''.

2.1.4 The parallel *sūtras* to probibit गुण of कुटादि in the first group of grammars are :

कातन्त्र	3.5.27	''कुटादेरनिनिचट्सु'' (अनु० - न, गुणः)
चान्द्र	6.2.13	''कुटादीनामञ्णिति'' (अनु० - न, अदेङ्, प्रकृतेः)
भोज	7.2.11	''कुटादीनामञ्णिति'' (अनु० - न, गुणः, प्रकृतेः)

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2.1.5 The parallel *sūtras* for P.1.2.1 in the second group of grammars are:

जैनेन्द्र (महावृत्ति)	1.1.75	''गाङ्कुटादेरञ्णिन्ङित्''
शाकटायन	4.1.144	''गाङ्कुटां ङिद्वदञ्णिः''
हैम	4.3.17	''गाङ्कुटादेर्ङिद्वदञ्णित्''
जैनेन्द्र (लघुवृत्ति)	1.1.89	''गाङ्कुटामञ्णि ङिद्वत्''
मलयगिरि	3.6.19	''कुट आदेः ङिद्वत् अञ्णित्''

2.2.1 As per P.1.2.2 ''विज इट्'' (अनु० - ङित्), the suffix with initial इट् is treated as if marked with ङ् when it occurs after the root ओविजी (=विज्). Here also the purpose of ङिद्वत् treatment of इट् is to prevent the गुण of विज् as per P.1.1.5 ''क्ङिति च'', which would otherwise take place as per P. 7.3. 86 ''पुगन्तलघूपधस्य च''.

2.2.2 The parallel *sūtras* to prohibit गुण of विज् in the first group of grammars are:

कातन्त्र	3.5.28	''विजेरिटि'' (अनु० - न, गुणः)
चान्द्र	6.2.14	''विज इटि'' (अनु० - न, अदेङ्, प्रकृतेः)
भोज	7.2.12	''विज इटि'' (अनु० - न, गुणः, प्रकृतेः)

2.2.3 The parallel *sūtras* for P.1.2.2 in the second group of grammars are:

जैनेन्द्र (महावृत्ति)	1.1.76	''इड्विजः'' (अनु० - ङित्)
शाकटायन	4.1.145	''इटि विजः'' (अनु० - ङिद्वत्)
हैम	4.3.18	''विजेरिट्'' (अनु० - ङिद्वत्)
जैनेन्द्र (लघुवृत्ति)	1.1.90	''इटि विज.'' (अनु० - ङिद्वत्)
मलयगिरि	3.6.20	''विजेः इट्'' (अनु० - ङिद्वत्)

2.3.1 As per P.1.2.3 ''विभाषोर्णोः'' (अनु० - इट्, ङित्), the suffix with initial इट् is optionally treated as if marked with ङ् when it occurs after the root ऊर्णुञ् (= ऊर्णु). Here the purpose of optional ङिद्वत् treatment of इट् is to optionally prevent the गुण of ऊर्णु as per P.1.1.5 ''क्ङिति च'', which would otherwise result from P. 7.3.84 ''सार्वधातुकार्धधातुकयोः'', thereby resulting in two forms, e.g. प्रोर्णुविता (without गुण of ऊर्णु) and प्रोर्णविता (with गुण).

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2.3.2 The parallel *sūtras* to prohibit optional गुण of ऊर्णु in the first group of grammars are:

कातन्त्र	3.5.29 ''विजेरिटि'' (अनु० - न, गुणः)
चान्द्र	6.2.15 ''विज इटि'' (अनु० - न, अदेङ्, प्रकृतेः)
भोज	7.2.13 ''विज इटि'' (अनु० - न, गुणः, प्रकृतेः)

2.2.3 The parallel *sūtras* for P. 1.2.3 in the second group of grammars are :

जैनेन्द्र (महावृत्ति)	1.1.77 ''वोर्णोः'' (अनु० - इट्, ङित्)
शाकटायन	4.1.146''वोर्णोः'' (अनु० - इटि, ङिद्वत्)
हैम	4.3.19''वोर्णोः'' (अनु० - इटि, ङिद्वत्)
जैनेन्द्र (लघुवृत्ति)	1.1.91 ''वोर्णोः'' (अनु० - इटि, ङित्)
मलयगिरि	3.6.21 ''वा ऊर्णोः'' (अनु० - इट्, ङिद्वत्)

2.4.1 As per P.1.2.4 ''सार्वधातुकमपित् (अनु० - ङित्), all the तिङ् and शित् suffixes, which are not marked with प्, are treated as marked with ङ्. P.3.4.113 तिङ्-शित् सार्वधातुकम्'', defines which suffixes are सार्वधातुक. The three out of eighteen तिङ् suffixes, namely तिप्, सिप् मिप् and the two शित् suffixes शप् and श्तिप् are marked with प्. So these five suffixes are to be excluded from being treated as marked with ङ्. The सार्वधातुक तिङ् suffixes encompass not ony the 18 mentioned under P. 3.4.78, but all their substitutes, due to स्थानिवद्भाव as per P.1.1.58, in the other *lakāras* also, except लिट् and आशीर्लिङ्, the तिङ् substitutes of which are आर्धधातुक as per P.3.4.115-116.

The purpose of treating all the अपित् सार्वधातुक suffixes as marked with ङ् is (i) to block गुण as per P.1.1.5 (ii) सम्प्रसारण as per P.6.1 16 (iii) elision of the penultimate नकार as per P.6.4.24 (iii) इत्व of the root शास् as per P.6.4.34 (iv) elision of अनुनासिक (ञम्) as per P.6.4.37 (v) अल्लोप as per P.6.4.111 (vi) आल्लोप as per P.6.4.112 (vii) ईत्व as per P. 6.4.113 (viii) इत्व as per P.6.4.114-115. For detailed discussion with examples from all the ten conjugation classes भ्वादि to चुरादि regarding तिङ् suffixes in लट् लकार along with the corresponding शित् suffixes called विकरण, please refer to Joshi and Roodbergen [1993: 5-7].

2.4.2 The parallel *sūtras* related to the various operations for the अपित् सार्वधातुक suffixes in the first group of grammars are :

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कातन्त्र - 3.5.18 ''सर्वेषामात्मने सार्वधातुकेऽनुत्तमे पञ्चम्याः'' (अनु० - न, गुणः)

[Here, पञ्चमी is the लोट् of Pāṇini. cf. P.3.4.92 ''आडुत्तमस्य पिच्च'' (अनु० - लोटः)].

- 3.5.19 ''द्वित्वबहुत्वयोश्च परस्मै (अनु० - न, गुणः)
- 3.5.24 ''हौ च'' (अनु० - न, गुणः) [cf. P.3.4.87 ''सेर्ह्यपिच्च'' (अनु०- लोटः)]
- 3.5.25 ''तुदादेरनि'' (अनु० - न, गुणः)
- 3.6.1 ''अनिदनुबन्धानामगुणेऽनुषङ्गलोपः''
- 3.4.48 ''शासेरिदुपधाया अण्-व्यञ्जनयोः'' (अनु० - अगुणे)
- 3.4.2 ''ग्रहि-ज्या-वयि-व्यधि-वष्टि-व्यचि-प्रच्छि-व्रश्रि-भ्रस्जीनामगुणे'' (अनु० - सपरस्वरायाः सम्प्रसारणमन्तस्थायाः)

चान्द्र - 6.2.8 ''तिङ्-शित्यपिदाशीर्लिङि'' (अनु० - न, अदेङ्)

- 5.3.24 ''शित्यपिति'' (अनु० - हलोऽनिदितः, उपान्तस्य, नः, लोपः, प्रकृतेः)
- 5.3.34 ''झलि तिङ्यपिति'' (अनु० - तनाद्यनिट्वनाम्, ञमः, लोपः)
- 5.3.58 ''तिङि हल्यपिति'' (अनु० - शासः, शिस्, प्रकृतेः)
- 5.1.16 ''शिन्-ङितोः'' (अनु० - ग्रहि-व्यधोः, इग् यणः, अपिति)
- 5.1.17 ''ज्या-व्रश्च-प्रच्छ-भ्रस्जाम्'' (अनु० - शिन्-ङितोः, इग् यणः, अपिति)
- 5.1.18 ''वशास्तिङ्-शित्यपिति'' (अनु० - इग् यणः)

भोज - 7.2.07 ''अपिति'' (अनु० - न, गुणः, लघोरुपधायाः, सार्वधातुके)

- 6.3.22 ''शित्यपिति'' (अनु० - हलोऽनिदितः, उपान्तस्य, नः, लोपः, प्रकृतेः)
- 6.3.35 ''झलि तिङ्यपिति'' (अनु० - वनति-तनोत्याद्यनिटाम्, ञमः, लोपः)
- 6.3.58 ''तिङि हल्यपिति'' (अनु० - शासः, इदुपधायाः, प्रकृतेः)
- 6.1.22 ''शिन्-ङितोः'' (अनु० - ग्रहि-व्यध्योः, सम्प्रसारणम्, अपिति)
- 6.1.23 ''ज्या-व्रश्च-भ्रस्जाम्'' (अनु० - शिन्-ङितोः, सम्प्रसारणम्, अपिति)
- 6.1.24 ''पृच्छेरनङि'' (अनु० - शिन्-ङितोः, सम्प्रसारणम्, अपिति)
- 6.1.25 ''वशेस्तिङ्-शित्यपिति'' (अनु० - सम्प्रसारणम्)

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2.4.3 The parallel *sūtras* for P.1.2.4 in the second group of grammars are :

जैनेन्द्र (महावृत्ति)-	1.1.78	''गोऽपित्''	(अनु० - ङित्)
शाकटायन -	4.1.147	''श्ल्यब्लौ''	(अनु० - ङिद्वत्)
हैम -	4.3.20	''शिदवित्''	(अनु०- ङिद्वत्)
जैनेन्द्र (लघुवृत्ति) -	1.1.92	''गेऽपि''	(अनु० - ङित्)
मलयगिरि -	3.6.22	''शित् अपित्''	(अनु० - ङिद्वत्)

3.0 Now let us consider the treatment of P. 1.2.5-26 in detail in the post-Pāṇinian systems.

3.1.1 P.1.2.5 ''असंयोगाल्लिट् कित्'' (अनु०-अपित्) prescribes that लिट् suffixes which are not originally marked with प् and which are added after roots not ending in a conjunct consonant are treated as marked with क्. The purpose of कित्-करण is (i) to block गुण as per P.1.1.5 (ii) सम्प्रसारण as per P.6.1.14 etc. (iii) elision of the penultimate नकार as per P.6.4.24 (iv) the उपधा अल्लोप as per P.6.4.98-99 (v) एत्व of अकार as per P. 6.4.120-125.

3.1.2 The parallel *sūtras* related to the various operations for the अपित् लिट् suffixes in the first group of grammars are :

कातन्त्र -	3.5.20	''परोक्षायाञ्च''	(अनु० - द्वित्वबहुत्वयोश्च परस्मैपदे, न, गुणः)
-	3.5.21	''सर्वत्रात्मने''	(अनु० - परोक्षायाञ्च, न, गुणः)
-	3.4.3	''स्वपि-वचि-यजादीनां यण्-परोक्षाशीःषु''	(अनु० - अगुणे, अन्तस्थायाः, सम्प्रसारणम्)
-	3.4.2	''ग्रहि-ज्या-वयि-व्यधि-वष्टि-व्यचि-प्रच्छि-व्रश्चि-भ्रस्जीनामगुणे''	(अनु० - सपरस्वरायाः सम्प्रसारणमन्तस्थायाः)
-	3.4.19	''प्रच्छादीनां परोक्षायाम्''	(अनु० - न, सम्प्रसारणम्)
-	3.6.43	''गम-हन-जन-खन-लसामुपधायाः स्वरादावनण्यगुणे''	(अनु० - लोपः)
-	3.6.43	''अस्यैक-व्यञ्जन-मध्येऽनादेशादेः परोक्षायाम्''	(अनु० - अगुणे, ए, अभ्यासलोपश्च)
चान्द्र -	6.2.8	''तिङ्-शित्यपिदाशीर्लिङि''	(अनु० - न, अदेङ्)
-	5.1.14	''वचि-स्वपि-यजादीनां लिट्यपिति''	(अनु०- इग् यणः)

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- 5.1.15 ''ग्रहि-व्यधोः'' (अनु० - लिट्यपिति, इग् यणः)
- 5.1.44 ''वेरपिति वा'' (अनु० - लिटि, इग् यणः) [cf. P.6.1.40]
- 5.3.96 ''गम-जन-खन-घसां ले लोपोऽपिति'' (अनु० - अचः, अचि, प्रकृतेः)
- 5.3.116 ''लिट्यनादेशादेरेकहल्मध्येऽतः'' (अनु० - अपिति, एत्, अद्विश्च, प्रकृतेः)

भोज
- 7.2.8 ''अनाम्-लिट्यजागुः'' (अनु०-अपिति, न, गुणः)
- 6.1.20 ''वचि-स्वपि-यजादीनां लिट्यपिति'' (अनु० - इग् यणः)
- 6.1.21 ''ग्रहि-व्यध्योः'' (अनु० - लिट्यपिति, इग् यणः)
- 6.1.50 ''अपिति वा'' (अनु० - लिटि, वेञः, न, सम्प्रसारणम्) [cf. P.6.1.40]
- 6.3.95 ''गम-जन-खन-घसां ले लोपोऽपिति'' (अनु० - अचः, अचि, प्रकृतेः) [cf. P.6.4.98]
- 8.2.56 ''तनिपत्योर्लोप उपधायाः'' (अनु० - बहुलं छन्दसि, अचि, ले, अपिति, प्रकृतेः) [cf. P.6.4.99]
- 6.3.115 ''लिट्यनादेशादेरेकहल्मध्येऽतः'' (अनु० - अपिति, एत्, अद्विश्च, प्रकृतेः) [cf. P.6.4.120]

It is worth noting that unlike कातन्त्र, the चान्द्र and भोज grammars break P.6.1.16 to avoid redundancy of certain items and hence in these two systems a rule like the कातन्त्रसूत्र 3.4.19, which prevents सम्प्रसारण of प्रच्छादि, i.e. प्रच्छ्, व्रश्च् and भ्रस्ज् which end in a consonant conjunct, is not at all required.

3.1.3 The parallel *sūtras* for P.1.2.5 in the second group of grammars are :

जैनेन्द्र (महावृत्ति)	1.1.79	''लिडस्फात्कित्'' (अनु० - अपित्)
शाकटायन	4.1.148	''किद्भ्लिटीन्धेश्चासंयोगात्'' (अनु० - अब्लौ)
हैम	4.3.21	''इन्ध्यसंयोगात्परोक्षा किद्वत्'' (अनु० - अवित्)
जैनेन्द्र (लघुवृत्ति)	1.1.193	''लिटीन्ध्यस्फात् किद्वत्'' (अनु० - अपि)
मलयगिरि	3.6.23	''असंयोगात् परोक्षा कित्'' (अनु० - अपित्)

3.2.1 P.1.2.6 ''इन्धिभवतिभ्यां च'' (अनु० - लिट्, कित्) + वा० 1 + वृत्ति prescribes that लिट् suffixes added after the roots इन्ध्, भू, श्रन्थ्, ग्रन्थ्, दम्भ्, स्वञ्ज् are treated as marked with कृ. The purpose of कित्-करण is (i) to block वृद्धि, which would otherwise take place as per P. 7.2.115, when

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लिट् suffix णल् is added after the root भू and गुण in case of other suffixes as per P.7.3.84 (ii) the elision of penultimate अम् as per P.6.4.24 in case of the other five roots ending in conjunct consonant. But the post-Pāṇinian grammarians have excluded भू, their explanation being that since वुगागम as per P.6.4.88 "भुवो वुग् लुङ्लिटोः" is नित्य, the गुण and वृद्धि will not take place due to व्यवधान of वकार.

3.2.2 The parallel *sūtras* related to the elision of penultimate अम् in case of the कित् लिट् suffixes in the first group of grammars are:

कातन्त्र	-	3.6.3 "परोक्षायामिन्धि-श्रन्थि-ग्रन्थि-दम्भीनामगुणे" (अनु० - अनुषङ्गलोपः)
चान्द्र	-	5.3.25 "लिटीन्धि-श्रन्थ-ग्रन्थाम्" (अनु० - अपिति, उपान्तस्य, नः, लोपः, प्रकृतेः)
	-	5.3.26 "दम्भः सनि च" (अनु० - लिटि, अपिति, उपान्तस्य, नः, लोपः, प्रकृतेः)
	-	6.3.27 "स्वञ्जः" (अनु० - लिटि, अपिति, उपान्तस्य, नः, लोपः, प्रकृतेः)
भोज	-	6.3.23 "श्रन्थि-ग्रन्थि-ष्वञ्जीन्धीनां लिटि" (अनु० - अपिति, उपधायाः, नः, लोपः, प्रकृतेः)
	-	6.3.24 "दम्भेः सि सनि च" (अनु० - लिटि, अपिति, उपधायाः, नः, लोपः, प्रकृतेः)

3.2.3 The parallel *sūtras* for P.1.2.6 in the second group of grammars are :

जैनेन्द्र (महावृत्ति)	-	1.1.79 वृत्ति "श्रन्थि-ग्रन्थि-दम्भि- ष्वञ्जीन्धिभ्योऽपि किद् भवतीत्येके"
शाकटायन	-	4.1.149 "स्वञ्जेर्वा" (अनु० - अब्लौ, लिटि, किद्वत्) + 4.1.148
हैम	-	4.3.21 "स्वञ्जेर्न वा" (अनु० - परोक्षा किद्वत्) + 4.3.20
जैनेन्द्र (लघुवृत्ति)	-	1.1.194 "स्वञ्जेर्वा (अनु०- लिटि, किद्वत्) + 1.1.193
मलयगिरि	-	3.6.23 "इन्धेः" (अनु० - अपित्, परोक्षा कित्)
	-	3.6.24 "वा स्वञ्जेः" (अनु० - परोक्षा कित्)

3.3.1 P.1.2.7 "मृड-मृद-गुध-कुष-क्लिश-वद-वसः क्त्वा" (अनु० - कित्) is a prior exception (पुरस्तादपवाद) to P. 1.2.18 "न क्त्वा सेट्" whereby the सेट् क्त्वा is denied the status of being कित्. This rule lets the सेट् क्त्वा in case of the seven roots to be treated as कित्. Also the सेट् क्त्वा in case of the three हलादि रलन्त roots गुध्, कुष् and क्लिश् is made नित्य कित् to avoid the status of optional कित् as per P.1.2.26 "रलो व्युपधाद्धलादेः संश्च".

The purpose of कित्-करण is to avoid गुण in case of the first five roots as per P.1.1.5, and allow सम्प्रसारण in case of the last two roots as per P. 6.1.15.

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3.3.2 The parallel *sūtras* related to the गुण and सम्प्रसारण operations in the first group of grammars are:

कातन्त्र - 4.1.9 ''गुणी क्त्वा-सेट् अरुदादि-क्षुध-कुश-क्लिश-गध-मृड-मृद-वद-वस-ग्रहाम्''

चान्द्र - 6.2.19 ''मृड-मृद-गुध-कुष-क्लिश-वद-वस-लुच-ग्रहां क्त्वि'' (अनु० - इटि, न, अदेङ्, प्रकृतेः)

भोज - 7.2.17 ''मृड-मृद-गुध-कुष-क्लिश-वद-वस-लुचां क्त्वि'' (अनु० - इटि, न, गुणः, प्रकृतेः)

वद् and वस् get सम्प्रसारण as per चान्द्र 5.1.20 ''किति तेषाम्'' and भोज 6.1.27 ''किति चैतेषाम्''. It is to be observed that in कातन्त्र, the technical term गुणी does not necessarily mean simply that which allows गुण, and its opposite अगुण, that which does not allow गुण. The कातन्त्रवृत्ति makes it clear under 4.1.9 regarding गुणी -- ''यस्मिन् यो भवति स तस्येति विवक्षायाम्।'' As per कातन्त्र 4.1.9, except रुदादि (=रुद्, विद्, मुष्) and the क्षुधादि nine roots enumerated in this *sūtra*, the सेट् क्त्वा gets the status of गुणी. The examples are - शयित्वा, देवित्वा, स्रंसित्वा. Because of गुणी status of सेट् क्त्वा, the penultimate nasal sound of the root स्रंस् is not elided.

3.3.3 The parallel *sūtras* for P.1.2.7 in the second group of grammars are:

जैनेन्द्र (महावृत्ति) - 1.1.80 ''मृड-मृद-गुध-कुष-वद-वसः क्त्वा'' (अनु० - कित्)

- 1.1.81 ''क्लिशः'' (अनु० - क्त्वा, कित्)

शाटकायन - 4.1.158 ''मृड्-मृद्-गुध-कुष-क्लिश-वद-वसः'' (अनु० - त्वि, किद्वत्)

हैम - 4.3.31 ''क्षुध-क्लिश-कुष-गुध-मृड-मृद-वद-वसः'' (अनु० - सेट्, क्त्वा, किद्वत्)

जैनेन्द्र (लघुवृत्ति) - 1.1.194 ''मृड्-मृद्-गुध्-कुष्-वद्-वसः क्त्वि'' (अनु० - किद्वत्)

- 1.1.195 ''क्लिशः'' (अनु० - क्त्वि, किद्वत्)

मलयगिरि - 3.6.34 ''क्षुध-क्लिश-कुष-गुध-मृड-मृद-वद-वसः'' (अनु० - सेट्, क्त्वा, किद्वत्)

3.4.1 P.1.2.8 ''रुद-विद-मुष-ग्रहि-स्वपि-प्रच्छः संश्च'' (अनु० - कित्). The सेट् क्त्वा in case of the हलादि रलन्त roots रुद्, विद्, मुष् is made नित्य कित् to avoid the status of optional कित् as per P.1.2.26. The question of assigning कित् status to क्त्वा after the verbal roots स्वप् and प्रच्छ् does not arise, since these two roots are अनिट्, and thus are not affected by P. 1.2.18. So the कित्-करण refers only to the suffix सन्. In case of the root ग्रह्, the assignment of कित्त्व by the present

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rule ensures सम्प्रसारण by P.6.1.16, and prohibits गुण of the सम्प्रसारण vowel which would be applicable by P. 7.3.86. For details, see Joshi and Roodbergen [1993: 13-14].

3.4.2 The parallel *sūtras* related to the गुण and सम्प्रसारण operations in the first group of grammars are:

कातन्त्र - 4.1.9 ''गुणी क्त्वा-सेड् अरुदादि-क्षुध-कुश-क्लिश-गुध-मृड-मृद-वद-वस-ग्रहाम्''

चान्द्र - 6.2.19 ''मृड-मृद-गुध-कुष-क्लिश-वद-वस-लुच-ग्रहां क्त्वि'' (अनु० - इटि, न, अदेङ्, प्रकृतेः)

भोज - 7.2.17 ''मृड-मृद-गुध-कुष-क्लिश-वद-वस-लुचां क्त्वि'' (अनु० - इटि, न, गुणः, प्रकृतेः)

3.4.3 The parallel *sūtras* for P.1.2.8 in the second group of grammars are:

जैनेन्द्र (महावृत्ति) - 1.1.82 ''मुष-ग्रहि-वद-विदः संश्च'' (अनु० - क्त्वा, कित्)

शाकटायन - 4.1.159 ''रुद्विन्-मुषि-ग्रहि-स्वप्-प्रच्छां सनि च'' (अनु० - त्वि, किद्वत्)

हैम - 4.3.32 ''रुद-विद-मुष-ग्रह-स्वप-प्रच्छः सन् च'' (अनु० - क्त्वा, किद्वत्)

जैनेन्द्र (लघुवृत्ति) - 1.1.97 ''रुद्-विद्-मुष्-ग्रह्-स्वप्-प्रच्छां सनि च'' (अनु० - क्त्वि, किद्वत्)

मलयगिरि - 3.6.35 ''रुद-विद-मुष-ग्रह-स्वप-प्रच्छः सन् च'' (अनु० - क्त्वा, किद्वत्)

3.5.1 P.1.2.9 ''इको झल्'' (अनु० - सन्, कित्) prescribes that a सन् suffix is treated as कित् when it begins with a झल् and occurs after roots ending in इक्. The purpose of this rule is to prevent गुण of the verbal stem vowel applicable as per P.7.3.84. The purpose appears to be also to facilitate णिलोप as, for example, in case of ''ज्ञीप्सति''. For details, see Joshi and Roodbergen [1993: 16] and Sharma [1990:82].

3.5.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 3.5.17 ''नाम्यन्तानामनिटाम्'' (अनु० - सनि, न, गुणः)

चान्द्र - 6.2.23 ''इकोऽनिटि'' (अनु० - सनि, न, अदेङ्, प्रकृतेः)

भोज - 7.2.17 ''सन्यनिटि'' (अनु० - न, गुणः, प्रकृतेः)

3.5.3 The parallel *sūtras* for P. 1.2.9 in the second group of grammars are :

जैनेन्द्र (महावृत्ति) - 1.1.83 ''झलिकः'' (अनु० - सन्, कित्)

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शाटकायन - 4.1.160 ''सीकः'' (अनु०- सनि, किद्वत्)

हैम - 4.3.33 ''नामिनोऽनिट्'' (अनु० - सन्, किद्वत्)

जैनेन्द्र - 1.1.98 ''सीकः'' (अनु० - सनि, किद्वत्)
(लघुवृत्ति)

मलयगिरि - 3.6.36 ''इकः अनिट्'' (अनु० - सन्, किद्वत्)

3.6.1 P.1.2.10 ''हलन्ताच्च'' (अनु० - इको झल्, सन्, कित्) prescribes that a सन् suffix is treated as कित्, when it begins with a झल् and occurs after a हल् preceded by an इक्. The purpose of this rule is to prevent गुण of the verbal penultimate vowel applicable as per P. 7.3.86, and to facilitate सम्प्रसारण as per P.6.1.15; see Sharma [1990:83]. इक इत्येव - यियक्षते (due to सन् not getting the कित् status here, the सम्प्रसारण of the root यज् does not take place).

3.6.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 3.5.9 ''सनि चानिटि'' (अनु० - उपधायाः, नामिनः, न, गुणः)

चान्द्र - 6.2.24 ''उपान्तस्य'' (अनु० - सनि, अनिटि, न, अदेङ्, प्रकृतेः)

भोज - 7.2.21A ''उपाधायाः'' (अनु० - सन्यनिटि, न, गुणः, प्रकृतेः)

3.6.3 The parallel *sūtras* for P.1.2.10 in the second group of grammars are :

जैनेन्द्र (महावृत्ति) - 1.1.84 ''हलन्तात्'' (अनु० -- झलिकः, सन्, कित्)

शाटकायन - 4.1.161 ''हलि'' (अनु० - सीकः, सनि, किद्वत्)

हैम - 4.3.34 ''उपान्त्ये'' (अनु० - नामिनः, अनिट्, सन्, किद्वत्)

जैनेन्द्र (लघुवृत्ति) - 1.1.99 ''हलि'' (अनु० - सीकः, सनि, किद्वत्)

मलयगिरि - 3.6.37 ''व्यञ्जनात्'' (अनु० - इकः, अनिट्, सन्, किद्वत्)

3.7.1 P.1.2.11 ''लिङ्-सिचावात्मनेपदेषु'' (अनु० - हलन्तात्, इको झल्, कित्). The purpose of this rule is to prevent गुण of the verbal stem vowel applicable as per P. 7.3.86.

3.7.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 3.5.10 ''सिजाशिषोश्चात्मने'' (अनु० - उपधायाः, नामिनः, अनिटि, न, गुणः)

चान्द्र - 6.2.25 ''लिङ्-सिचोस्तङि'' (अनु० - उपान्तस्य, अनिटि, न, अदेङ्, प्रकृतेः)

भोज - 7.2.22 ''लिङ्-सिचोरात्मनेपदे'' (अनु०- अनिटि, न, गुणः, प्रकृतेः)

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3.7.3 The parallel *sūtras* for P.1.2.11 in the second group of grammars are :

जैनेन्द्र (महावृत्ति) - 1.1.85 सि-लिङ् दे'' (अनु० - हलन्तात्, झलिकः, कित्)
शाकटायन - 4.1.162 ''सि-लौ तङि'' (अनु० - हलि, सीकः, किद्वत्)
हैम - 4.3.35 ''सिजाशिषावात्मने'' (अनु० - नामिनः, उपान्त्ये, अनिट्, किद्वत्)
जैनेन्द्र (लघुवृत्ति) - 1.1.100 ''सलौ दे'' (अनु० - हलि, सीकः, किद्वत्)
मलयगिरि - 3.6.38 ''सिच्-आशिषौ आत्मने'' (अनु० - इकः, व्यञ्जनात्, अनिट्, किद्वत्)

3.8.1. P.1.2.12 ''उश्च'' (अनु० - लिङ्-सिचावात्मनेपदेषु, झल्, कित्). The purpose of this rule is to prevent गुण of the verbal stem vowel applicable as per P. 7.3.84.

3.8.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 3.5.11 ''ऋदन्तानाञ्च'' (अनु०- सिजाशिषोश्चात्मने, नामिनः, अनिटि, न, गुणः)
चान्द्र - 6.2.26 ''उः'' (अनु० - लिङ् - सिचोस्तङि, अनिटि, न, अदेङ्, प्रकृतेः)
भोज - 7.2.23 ''उश्च'' (अनु० - लिङ्-सिचोरात्मनेपदे, अनिटि, न, गुणः, प्रकृतेः)

3.8.3 The parallel *sūtras* for P.1.2.12 in the second group of grammars are:

जैनेन्द्र (महावृत्ति) - 1.1.86 ''उः'' (अनु० - सि-लिङ् दे, झलिकः, कित्)
शाकटायन - 4.1.163 ''उ'' (अनु० - सीकः, सि-लौ तङि, किद्वत्)
हैम - 4.3.36 ''ऋवर्णात्'' (अनु० - सिजाशिषावात्मने, अनिट्, किद्वत्)
जैनेन्द्र (लघुवृत्ति) - 1.1.101 ''उः'' (अनु० - सिलौ दे, सीकः, किद्वत्)
मलयगिरि - 3.6.39 ''ऋवर्णात्'' (अनु० - सिच् - आशिषौ आत्मने, अनिट्, किद्वत्)

3.9.1 P.1.2.13 ''वा गमः'' (अनु० - लिङ्-सिचावात्मनेपदेषु, झल्, कित्). The purpose of this rule is to facilitate the optional deletion of the म् of गम् by P. 6.4.37.

3.9.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 4.1.69 ''यम-मन-तन-गमां कौ'' (अनु० - पञ्चमः, लोप्यः) + वृत्ति
चान्द्र - 5.3.44 ''लिङि तङि गमः'' (अनु० - वा, लोपः, प्रकृतेः)
- 5.3.45 ''सिचि'' (अनु० - गमः, वा, लोपः, तङि, प्रकृतेः)
भोज - 6.3.42 ''गमेर्लिङ्यात्मनेपदे'' (अनु० - वा, लोपः, प्रकृतेः)
- 6.3.43 ''सिचि च'' (अनु०- गमेः, वा, लोपः, आत्मनेपदे, प्रकृतेः)

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3.9.3 The parallel *sūtras* for P.1.2.13 in the second group of grammars are :

जैनेन्द्र (महावृत्ति) - 1.1.87 ''गमो वा'' (अनु० - सि-लिङ् दे, झल्, कित्)

शाकटायन - 4.1.164 ''गमो वा''(अनु० - सि, सि-लौ तङि, किद्वत्)

हैम - 4.3.37 ''गमो वा'' (अनु० - सिजाशिषावात्मने, किद्वत्)

जैनेन्द्र (लघुवृत्ति) - 1.1.102 ''गमो वा'' (अनु० - सिलौ दे, सि, किद्वत्)

मलयगिरि - 3.6.40 ''गमः वा'' (अनु० - सिच्-आशिषौ आत्मने, किद्वत्)

3.10.1 P.1.2.14 ''हनः सिच्'' (अनु०- आत्मनेपदेषु, झल्, कित्). The purpose of this rule is to facilitate deletion of the न् of हन् by P. 6.4.37.

3.10.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 4.1.69 ''यम-मन-तन-गमां कौ'' (अनु० - पञ्चमः, लोप्यः) + वृत्ति

चान्द्र - 5.3.46 ''हनः'' (अनु०- सिचि, लोपः, तङि, प्रकृतेः)

भोज - 6.3.44 ''हनो नित्यम्'' (अनु० - सिचि, लोपः, आत्मनेपदे, प्रकृतेः)

3.10.3 The parallel *sūtras* for P.1.2.14 in the second group of grammars are :

जैनेन्द्र (महावृत्ति) - 1.1.88 ''हनः सिः'' (अनु० - दे, झल्, कित्)

शाकटायन - 4.1.167 ''घ्नः'' (अनु० - सि, सि तङि, किद्वत्)

हैम - 4.3.38 ''हनः सिच्'' (अनु० - आत्मने, किद्वत्)

जैनेन्द्र (लघुवृत्ति) - 1.1.105 ''घ्नः'' (अनु० - सि, सौ, दे, किद्वत्)

मलयगिरि - 3.6.43 ''हन्तेः'' (अनु० - आत्मने, सिच्, किद्वत्)

3.11.1 P.1.2.15 ''यमो गन्धने'' (अनु० - आत्मनेपदेषु, सिच्, झल्, कित्). The purpose of this rule is to facilitate deletion of the म् of यम् by P. 6.4.37.

3.11.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 4.1.69 ''यम-मन-तन-गमां कौ'' (अनु० - पञ्चमः, लोप्यः) + वृत्ति

चान्द्र - 5.3.47 ''यमः सूचने'' (अनु० - सिचि, लोपः, तङि, प्रकृतेः)

भोज - 6.3.45 ''यमः सूचने'' (अनु० - सिचि, लोपः, आत्मनेपदे, प्रकृतेः)

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3.11.3 The parallel *sūtras* for P.1.2.15 in the second group of grammars are :

जनेन्द्र (महावृत्ति)	-	1.1.89 "यमः सूचने" (अनु० - सिः, दे, कित्)
शाकटायन	-	4.1.166 "गन्धने" (अनु० - यमः, सि, सौ तङि, किद्वत्)
हैम	-	4.3.39 "यमः सूचने" (अनु० - आत्मने, सिच्, किद्वत्)
जैनेन्द्र (लघुवृत्ति)	-	1.1.104 "सूचने" (अनु० - यमः, सि, सौ, दे, किद्वत्)
मलयगिरि	-	3.6.42 "सूचने" (अनु० - यमः, आत्मने, सिच्, किद्वत्)

3.12.1 P.1.2.16 "विभाषोपयमने" (अनु० - यमः, सिच्, झल्, आत्मनेपदेषु, कित्). The purpose of this rule is to allow, by way of less preferred option, deletion of the म् of यम् by P. 6.4.37.

3.12.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र	-	4.1.69 "यम-मन-तन-गमां कौ" (अनु० - पञ्चमः, लोप्यः) + वृत्ति
चान्द्र	-	5.3.48 "वोद्वाहे" (अनु० - यमः, सिचि, लोपः, तङि, प्रकृतेः)
भोज	-	6.3.46 "वोद्वाह" (अनु० - यमः, सिचि, लोपः, आत्मनेपदे, प्रकृतेः)

3.12.3 The parallel *sūtras* for P.1.2.16 in the second group of grammars are :

जैनेन्द्र (महावृत्ति)	-	1.1.90 "वोपयमे" (अनु० - यमः, सिः, दे, कित्)
शाकटायन	-	4.1.165 "यमः सौ विवाहे" (अनु० - सि, तङि, किद्वत्)
हैम	-	4.3.40 "वा स्वीकृतौ" (अनु० - यमः, आत्मने, सिच्, किद्वत्)
जैनेन्द्र (लघुवृत्ति)	-	1.1.103 "यमः सौ स्वीकृतौ" (अनु० - सि, दे, वा, किद्वत्)
मलयगिरि	-	3.6.41 "यमः सिच् विवाहे" (अनु० - आत्मने, किद्वत्)

3.13.1 P.1.2.17 "स्थाघ्वोरिच्च" (अनु० - सिच्, झल्, आत्मनेपदेषु, कित्). The purpose of this rule is to prevent गुण of the verbal stem vowel इ in स्थि, दि, धि (obtained after इकारादेश of स्था, दा, धा), applicable as per P. 7.3.84.

3.13.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र	-	3.5.12 "स्थादोश्च" (अनु० - सिचि, आत्मने, नामिनः, न, गुणः)
चान्द्र	-	6.2.27 "सिचि दा-धा-स्थामिच्च" (अनु० - तङि, न, अदेङ्, प्रकृतेः)
भोज	-	7.2.24 "सिचि दा-धा-स्थामिच्च" (अनु० - आत्मनेपदे, न, गुणः, प्रकृतेः)

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3.13.3 The parallel *sūtras* for P.1.2.17 in the second group of grammars are :

जैनेन्द्र (महावृत्ति)	-	1.1.91 ''भुस्थोरिः'' (अनु० - सिः, दे, कित्) [cf. 1.1.27 ''दाधा भ्वपित्'']
शाकटायन	-	4.1.168 ''घुस्थोरि च'' (अनु० - सि, सौ तङि, किद्वत्)
हैम	-	4.3.41 ''इश्च स्थादः''(अनु० - आत्मने, सिच्, किद्वत्)
जैनेन्द्र (लघुवृत्ति)	-	1.1.106 ''भुस्थोरिः'' (अनु० - सि, सौ, दे, किद्वत्) [cf. 1.1.28 'दाधा भ्वपित्'']
मलयगिरि	-	3.6.44 ''दा-स्थोः इच्'' (अनु० - आत्मने, सिच्, किद्वत्)

3.14.1 P. 1.2.18 ''न क्त्वा सेट्''(अनु० - कित्). The purpose of the rule is (i) to allow गुण of the verbal stem vowel as per P. 7.3.86, which would otherwise have been prohibited by P.1.1.5 (ii) to prohibit अनुनासिक-लोप.

3.14.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र	-	4.1.9 ''गुणी क्त्वा-सेड् अरुदादि-क्षुध-कुश-क्लिश-गुध-मृड-मृद-वद-वस-ग्रहाम्''
चान्द्र	-	5.3.53 ''सेटि'' (अनु० - क्त्वि, ञमः, न, लोपः, प्रकृतेः)
	-	6.2.19 ''मृड-मृद-गुध-कुष-क्लिश-वद-वस-लुच-ग्रहां क्त्वि'' (अनु० - इटि, न, अदेङ्, प्रकृतेः)
भोज	-	6.3.51 ''सेटि'' (अनु० - क्त्वि, ञमः, न, लोपः, प्रकृतेः)
	-	7.2.17 ''मृड-मृद-गुध-कुष-क्लिश-वद-वस-लुचां क्त्वि'' (अनु० - इटि, न, गुणः, प्रकृतेः)

3.14.3 The parallel *sūtras* for P.1.2.18 in the second group of grammars are :

जैनेन्द्र (महावृत्ति)	-	1.1.80 + वृत्ति ''मृड-मृद-गुध-कुष-वद-वसः क्त्वा'' (अनु० - कित्) । मृडादिभ्य एव क्त्वा सेट् किन्द्रवति नान्येभ्यः । देवित्वा । सेवित्वा । वर्तित्वा ।
शाकटायन	-	4.1.56 ''त्वि'' (अनु० - इटि, न, किद्वत्)
हैम	-	4.3.29 ''क्त्वा'' (अनु० - सेट्, न, किद्वत्)
जैनेन्द्र (लघुवृत्ति)	-	1.1.95 + वृत्ति ''मृड्-मृद्-गुध्-कुष्-वद्-वसः क्त्वि'' (अनु० - इटि, किद्वत्)। नियमार्थोऽयं योगः । एषामेव सेट्क्त्वात्ये किद्वत् । देवित्वा । सेवित्वा । वर्तित्वा । वर्द्धित्वा ।
मलयगिरि	-	3.6.32 ''क्त्वा'' (अनु० - सेट्, न, किद्वत्)

3.15.1 P. 1.2.19 ''निष्ठा शीङ्-स्विदि-मिदि-क्ष्विदि-धृषः'' (अनु० - न सेट्, कित्) The purpose of the rule is to allow गुण of the verbalstem vowel by P. 7.3.84 or 86, which would otherwise have been prohibited by P.1.1.5.

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3.15.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 4.1.15 ''शीङ्-पूङ्-धृषि-क्ष्विदि-स्विदि-मिदां निष्ठा सेट्'' (अनु० - गुणी)

चान्द्र - 6.2.16 ''त-तवतोरपू-शी-स्विदि-मिदि-क्ष्विदि-धृषः'' (अनु०- इटि, न, अदेङ्, प्रकृतेः)

भोज - 7.2.14 ''निष्ठायामशीङ्-पू-स्विदि-मिदि-क्ष्विदि-धृषः'' (अनु० - इटि, न, गुणः, प्रकृतेः)

3.15.3 The parallel *sūtras* for P.1.2.19 in the second group of grammars are :

जैनेन्द्र (महावृत्ति) - 1.1.92 ''तः सेट् पूङ्-शीङ्-स्विन्मिद्-क्ष्विद्-धृषो न'' (अनु० - कित्)

शाकटायन - 4.1.154 ''शीङ्-डीङ्-पूङ्-स्विद्-मिदि-क्ष्विद्-धृषो न'' (अनु० - क्तयोः, इटि, किद्वत्)

हैम - 4.3.27 ''न डीङ्-शीङ्-पूङ्-धृषि-क्ष्विदि-स्विदि-मिदः'' (अनु० - क्तौ, सेट्, किद्वत्)

जैनेन्द्र (लघुवृत्ति) - 1.1.107 ''सेट् ते पूङ्-शीङ्-डीङ्-स्विन्मिद्-क्ष्विद्-धृषो न'' (अनु० - किद्वत्)

मलयगिरि - 3.6.30 ''न शीङ्-डीङ्-पूङ्-धृषि-क्ष्विदि-स्विदि-मिदः'' (अनु०- क्तौ, सेट्, किद्वत्)

3.16.1 P. 1.2.20 ''मृषस्तितिक्षायाम्'' (अनु० - निष्ठा, न सेट्, कित्). The purpose of the rule is to allow गुण of the verbal stem vowel by P. 7.3.86., which would otherwise have been prohibited by P.1.1.5.

3.16.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 4.1.16 ''मृषः क्षमायाम्'' (अनु० - निष्ठा सेट्, गुणी)

चान्द्र - 6.2.17 ''मृषोऽक्षान्तौ'' (अनु० - त-तवतोः, इटि, न, अदेङ्, प्रकृतेः)

भोज - 7.2.15 ''मृषेरक्षमायाम्'' (अनु० - निष्ठायाम्, इटि, न, गुणः, प्रकृतेः)

3.16.3 The parallel *sūtras* for P.1.2.20 in the second group of grammars are :

जैनेन्द्र (महावृत्ति) - 1.1.92 ''तः सेट् पूङ्-शीङ्-स्विन्मिद्-क्ष्विद्-धृषो न'' (अनु० - कित्)

शाकटायन - 4.1.154 ''शीङ्-डीङ्-पूङ्-स्विद्-मिदि-क्ष्विद्-धृषो न'' (अनु० - क्तयोः, इटि, किद्वत्)

हैम - 4.3.27 ''न डीङ्-शीङ्-पूङ्-धृषि-क्ष्विदि-स्विदि-मिदः'' (अनु० - क्तौ, सेट्, किद्वत्)

जैनेन्द्र (लघुवृत्ति) - 1.1.107 ''सेट् ते पूङ्-शीङ्-डीङ्-स्विन्मिदि-क्ष्विद्-धृषो न'' (अनु० - किद्वत्)

मलयगिरि - 3.6.30 ''न शीङ्-डीङ्-पूङ्-धृषि-क्ष्विदि-स्विदि-मिदः'' (अनु०- क्तौ, सेट्, किद्वत्)

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3.17.1 P.1.2.21 ''उदुपधाद् भावादिकर्मणोरन्यतरस्याम्'' (अनु० - निष्ठा, न सेट्, कित्). The purpose of the rule is to allow, by way of option, गुण of the verbal stem vowel by P.7.3.86., which would otherwise have been prohibited by P.1.1.5.

3.17.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 4.1.17 ''भावादिकर्मणोर्वोदुपधात्'' (अनु० - निष्ठा सेट्, गुणी)

चान्द्र - 6.2.18 ''उदुपान्तस्य शाब्वतो भावारम्भयोर्वा'' (अनु० - त-तवतोः, इटि, न, अदेङ्, प्रकृतेः)

भोज - 7.2.16 ''उदुपधस्य शाब्वतो भावादिकर्मणोर्वा'' (अनु० - निष्ठायाम्, इटि, न, गुणः, प्रकृतेः)

3.17.3 The parallel *sūtras* for P.1.2.21 in the second group of grammars are :

जैनेन्द्र (महावृत्ति) - 1.1.94 ''वोदुङो भावारम्भयोः शपः'' (अनु० - तः, सेट्, न, कित्)

शाकटायन - 4.1.153 ''उति शपः क्तयोर्भावारम्भे'' (अनु० - इटि, वा, न, किद्वत्)

हैम - 4.3.26 ''उति शवर्हाद्भ्यः क्तौ भावारम्भे'' (अनु० - क्तौ, सेट्, वा, किद्वत्)

जैनेन्द्र (लघुवृत्ति) - 1.1.109 ''वोदुङो भावारम्भे शपः'' (अनु० - सेट् ते, न, किद्वत्)

मलयगिरि - 3.6.29 ''उति 'शव्' अर्ह-अदादेः क्तौ भाव-आरम्भे'' (अनु० - उपान्त्ये, सेट्, वा, किद्वत्)

3.18.1 P.1.2.22 ''पूङः क्त्वा च'' (अनु०- निष्ठा, न सेट्, कित्) taken together with P.7.2.51 ''पूङश्च'' (अनु० - क्त्वानिष्ठयोः, वा, इट्) allows, by way of preferable option, गुण of the verbal stem vowel by P. 7.3.84, which would otherwise have been prohibited by P.1.1.5. For details, see Joshi and Roodbergen [1993:32-33].

3.18.2 The part ''क्त्वा च'' of P. 1.2.22 ''पूङः क्त्वा च'' has been rejected by all the Post-Pāṇinian systems, the part पूङ् being incorporated in the *sūtra* parallel to P.1.2.19 itself.

3.19.1 P. 1.2.23 ''नोपधात् थफान्ताद् वा'' (अनु० - क्त्वा, न सेट्, कित्) prescribes that सेट् क्त्वा when added after a verbal base having penultimate न् and ending in थ् or फ् is preferably not treated as कित्. The purpose of the rule is to allow, by way of less preferred option, deletion of the penultimate न् by P. 6.4.24. For details, see Joshi and Roodbergen [1993:35, 37].

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3.19.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 4.1.13 ''थफान्तानाञ्चानुषङ्गिणाम्'' (अनु० - क्त्वा सेट्, गुणी, वा)

चान्द्र - 5.3.34 ''वञ्चि-लुञ्चि-थ-फो वा'' (अनु० - क्त्वि, सेटि, ञमः, न, लोपः, प्रकृतेः)

भोज - 6.3.53 ''थफान्त-वञ्चि-लुञ्चीनां-वा''(अनु० - क्त्वि, सेटि ञमः, लोपः, प्रकृतेः)

3.19.3 The parallel *sūtras* for P.1.2.23 in the second group of grammars are :

जैनेन्द्र (महावृत्ति) - 1.1.95 ''नोडस्थफात् क्त्वा'' (अनु० - सेट्, वा, कित्)

शाकटायन - 4.1.151 ''थ-फ-वञ्चि-लुञ्च्यृति-तृषि-मृषि-कृष इटि'' अनु० - न्युपान्त्ये, त्वि, वा, किद्वत्)

हैम - 4.3.24 ''ऋत्तृष-मृष-कृश-वञ्च-लुञ्च-थ-फः सेट्'' (अनु० - न्युपान्त्ये, क्त्वा, वा, किद्वत्)

जैनेन्द्र (लघुवृत्ति) - 1.1.110 ''नोङ्-थ-फ-वञ्चि-लुञ्च्यृति-तृष्-मृष्-कृशः क्त्वि'' (अनु० - सेट्, वा, किद्वत्)

मलयगिरि - 3.6.26 ''थ-फ-तृषि-मृषि-कृषि-वञ्चि-लुञ्चि-ऋतेः सेट्'' (अनु०- न उपान्त्ये, क्त्वा, वा, किद्वत्)

3.20.1 P.1.2.24 ''वञ्चि-लुञ्च्यृतश्च'' (अनु० - वा क्त्वा, न सेट्, कित्). The purpose of the rule is to allow, by way of less preferred option, (i) deletion of the penultimate ञ् of वञ्च् and लुञ्च् by P.6.4.24 and (ii) गुण of the penultimate vowel of ऋत् by P. 7.3.86.

3.20.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र - 4.1.12 ''तृषि-मृषि-कृशि-वञ्चि-लुञ्च्यृताञ्च'' (अनु० - क्त्वा सेट्, गुणी, वा)

चान्द्र - 5.3.54 ''वञ्चि-लुञ्चि-थ-फो वा'' (अनु० - क्त्वि, सेटि, ञमः, न, लोपः, प्रकृतेः)

- 6.2.20 ''ऋत-तृष-मृष-कृशां वा'' (अनु० - क्त्वि, इटि, न, अदेङ्, प्रकृतेः)

भोज - 6.3.53 ''थफान्त-वञ्चि-लुञ्चीनां वा'' (अनु० - क्त्वि, सेटि, ञमः, लोपः, प्रकृतेः)

- 7.2.18 ''ऋत-तृष-मृष-कृशां वा'' (अनु० - क्त्वि, इटि, न, गुणः, प्रकृतेः)

3.20.3 The parallel *sūtras* for P.1.2.24 in the second group of grammars are :

जैनेन्द्र (महावृत्ति) - 1.1.96 ''वञ्चि-लुञ्च्यृत्तृषि-मृषि-कृषः'' (अनु० - सेट्, वा, कित्)

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शाकटायन -	4.1.151	''थ-फ-वञ्चि-लुञ्च्यृति-तृषि-मृषि-कृष इटि'' (अनु० - न्युपान्त्ये, त्वि, वा, किद्वत्)
हैम -	4.3.24	''ऋत्तृष-मृष-कृश-वञ्च-लुञ्च-थ-फः सेट्'' (अनु० - न्युपान्त्ये, क्त्वा, वा, किद्वत्)
जैनेन्द्र (लघुवृत्ति) -	1.1.110	''नोङ्-थ-फ-वञ्चि-लुञ्च्यृति-तृष्-कृशः क्त्वि'' (अनु० - सेट्, वा, किद्वत्)
मलयगिरि -	3.6.26	''थ-फ-तृषि-मृषि-कृषि-वञ्चि-लुञ्चि-ऋतेः सेट्'' (अनु० - नि उपान्त्ये, क्त्वा, वा किद्वत्)

3.21.1 P. 1.2.25 ''तृषि-मृषि-कृशेः काश्यपस्य'' (अनु० - वा क्त्वा, न सेट्, कित्) says that सेट् क्त्वा, when added after the verbal base तृष्, मृष् and कृश्, is better not be treated as कित्, according to the opinion of काश्यप. The purpose of the rule is to allow, by way of preferred option, गुण of the penultimate vowel of तृष्, मृष्, and कृश् P.7.3.86.

3.21.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र -	4.1.12	''तृषि-मृषि-कृशि-वञ्चि-लुञ्च्यृताञ्च'' (अनु० - क्त्वा सेट्, गुणी, वा)
चान्द्र -	6.2.20	''ऋत-तृष-मृष-कृशां वा'' (अनु० - क्त्वि, इटि, न, अदेङ्, प्रकृतेः)
भोज -	7.2.18	''ऋत-तृष-मृष-कृशां वा'' (अनु० - क्त्वि, इटि, न, गुणः, प्रकृतेः)

3.21.3 The parallel *sūtras* for P.1.2.25 in the second group of grammars are :

जैनेन्द्र (महावृत्ति) -	1.1.96	''वञ्चि-लुञ्च्यृत्तृषि-मृषि-कृषः'' (अनु० - सेट्, वा, कित्)
शाकटायन -	4.1.151	''थ-फ-वञ्चि-लुञ्च्यृति-तृषि-मृषि-कृष इटि'' (अनु० - न्युपान्त्ये, त्वि, वा, किद्वत्)
हैम -	4.3.24	''ऋत्तृष-मृष-कृश-वञ्च-लुञ्च-थ-फः सेट्'' (अनु० - न्युपान्त्ये, क्त्वा, वा, किद्वत्)
जैनेन्द्र (लघुवृत्ति) -	1.1.110	''नोङ्-थ-फ-वञ्चि-लुञ्च्यृति-तृष्-मृष्-कृशः क्त्वि'' (अनु० - सेट्, वा, किद्वत्)
मलयगिरि -	3.6.26	''थ-फ-तृषि-मृषि-कृषि-वञ्चि-लुञ्चि-ऋतेः सेट्'' (अनु०- नि उपान्त्ये, क्त्वा, वा, किद्वत्)

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3.22.1 P.1.2.26 "रलो व्युपधाद्धलादेः संश्च" (अनु० - वा क्त्वा, न सेट्, कित्) says that सेट् क्त्वा, when added after a verbal base which is हलादि and रलन्त, is better not be treated as कित्. The purpose of the rule is to allow, by way of preferred option, गुण of the penultimate vowel by P. 7.3.86.

3.22.2 The parallel *sūtras* in the first group of grammars are :

कातन्त्र	-	4.1.11	"व्यञ्जनादेर्व्युपधस्यावो वा" (अनु० - क्त्वा सेट्, गुणी, वा) + वा० १ "संश्चेति वा वक्तव्यम्"
चान्द्र	-	6.2.21	"रलो हलादेरिदुतोः सनि च" (अनु० - वा, क्त्वि, इटि, न, अदेङ्, प्रकृतेः)
भोज	-	7.2.19	"रलोर्हलादेरिदुदुपधस्य सनि च" (अनु० - वा, क्त्वि, इटि, न, गुणः, प्रकृतेः)

3.22.3 The parallel *sūtras* for P.1.2.26 in the second group of grammars are :

जैनेन्द्र (महावृत्ति)	-	1.1.97	"व्युङोऽवो हलः संश्च" (अनु- सेट्, वा, कित्)
शाकटायन	-	4.1.152	"यौ हलादे रलः संस्त्वोः" (अनु० - उपान्त्ये, इटि, वा, किद्धत्)
हैम	-	4.3.25	"वौ व्यञ्जनादेः सन्वाव्यः" (अनु० - उपान्त्ये, सेट्, वा, किद्धत्)
जैनेन्द्र (लघुवृत्ति)	-	1.1.111	"व्युङोऽवो हलः सन्क्त्वोः" (अनु० - सेट्, वा, किद्धत्)
मलयगिरि	-	3.6.28	"यौ व्यञ्जनादेः अवः सन् च" (अनु० - उपान्त्ये, सेट्, वा, किद्धत्)

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'THE *RĀMĀYAṆA* IN A SINGLE VERSE': THE *EKAŚLOKĪ-RĀMĀYAṆA*

STEPHAN HILLYER LEVITT*

The *Ekaślokī-Rāmāyaṇa,* or 'The *Rāmāyaṇa* in a Single Verse', was characterized by Horace I. Poleman, with question, as being a Vedānta text, and a manuscript of this text in the collection of the library of what is now the Centre for Advanced Judaic Studies at the University of Pennsylvania (formerly the Annenberg Research Institute, and before that Dropsie College) was placed with manuscripts of Vedānta texts.[1]

This, no doubt, was because of the similarity of its title to the famous *Ekaśloka* or *Ekaślokī,* ascribed to the great Vedānta philosopher Śaṅkara.

There is, however, as well, an *Ekaślokaśāstra* by the famous *Mādhyamika* Buddhist Philosopher Nāgārjuna. This latter text sets out to prove that true existence (*svabhāva*) is non-existence (*abhāva*). It has come down to us only in Chinese. An improved translation based on an earlier English translation of the Chinese text, but using Sanskrit technical terms whenever possible, prepared under the guidance of Giuseppe Tucci of the University of Rome, was printed in 1927 by H.R. Rangaswamy Iyengar.[2]

And V. Raghavan indicates, aside from other Vedānta texts that refer to themselves as *Ekaśloka* and a Buddhist *Dhāraṇī,* or magic formula, that carries this description in its title, an *Ekaślokī-Gītā* (which is *Bhagavadgītā* 8.7), an *Ekaślokī-Bhāgavata,* an *Ekaślokī-Mahābhārata,* and an *Ekaślokīsahasranāma* ('A Thousand Names in One Verse').[3] The

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1. *A Census of Indic Manuscripts in the United States and Canada, American Oriental Series* 12 (New Haven, Connecticut: American Oriental Society, 1938), ms. no. 4199 (p. 210). [Hence, *Census].*
2. "The *Ekaśloka Śāstra* of Nāgārjuna Bodhisattva (Translated from the Chinese)", *The Half-Yearly Journal of the Mysore University.* 1.2 (July 1927), 158-162.
3. *New Catalogus Catalogorum,* An Alphabetical Register of Sanskrit and Allied Works and Authors, vol. 3, Madras University Sanskrit Series 28 ([Madras]: University of Madras, 1967), 54b-55b. [Hence, NCC 3].

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first of these is in printed form only. The second as well as being in printed editions appears in six manuscripts, one listed by Poleman as being in the Museum at McGill University in Montreal, Canada, but the title was misread by Poleman as **Pakaślokī-Bhāgavata*.[4] This latter was recognized by Raghavan as being a misreading of *Ekaślokī-Bhāgavata*. The third as well as being in printed editions appears in one manuscript copy. And the fourth exists in one manuscript copy only. Also, the first verse of the *Śrīraṅgarājastava* is noted to be once referred to as *Ekaślokī*.[5]

The *Ekaślokī-Rāmāyaṇa* proves to be a very brief synopsis of the 7 *kāṇḍa* epic poem *Rāmāyaṇa*, touching on a few significant points.

Poleman's *Census* lists the manuscript of this text in the library of what is now the Center for Advanced Judaic Studies as the only manuscript of this text on report: the bibliographic sources consulted by Poleman did not record this text. *NCC* 3/55ab has, however, listed 18 more manuscript copies of this text as well as its appearance in three printed editions, two from the late 19th c. A.D., one from the early 20th c. A.D. One of the other manuscript copies of the text is in *Census* itself, but was listed misread by Poleman as **Pakaślokī-Rāmāyaṇa*.[6] The misreading was, again, recognized by Raghavan. This copy of the text is in the same manuscript in the museum at McGill University as the *Ekaślokī-Bhāgavata*.

Most of the manuscripts of the *Ekaślokī-Rāmāyaṇa* are held in depositories in the Rajasthan area. One depository, though, is in Allahabad in Uttar Pradesh. And the manuscript in the library of the Center for Advanced Judaic Studies, on the basis of its script, can be judged to come from the *Śāradā* script area (Kashmir and the Punjab Hills). On the basis of the illustrations together with the manuscript, it can be judged to come from Mandi in the Punjab Hills and be datable to ca. 1808-1810 A.D.[7]

The text of the *Ekaślokī-Rāmāyaṇa* in the Center for Advanced Judaic Studies manuscript is immediately preceded by the *Saptaślokī-Gītā* (which is seven select verses

4. *Census*, ms. no. 2219 (p. 106).

5. NCC 3/55a.

6. Ms. no. 2220 (p. 106).

7. See "Ms. 224. Illustrated Collection of 15 Hindu Religious Texts", in Stephan Hillyer Levitt, "Indic Manuscripts at the Annenberg Research Institute", *Journal of the Asiatic Society, Calcutta* [4th ser.]31.1-2 ([Spring/Summer]1989), 11-14, 17 (figs. 2 and 3).

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from the *Bhagavadgītā, BG* 8.13, 11.35, 13.13, 8.9, 15.1, 15.15, and 9.34) and the *Catu[ś]ślokī-Bhāgavata* (from *Bhāgavatapurāṇa* 2.9.31-37). This, it is in a series of texts that present well-known longer texts 'in essence'.

The text as in the Center for Advanced Judaic Studies manuscript reads:

oṃ śrīgaṇeśāya namaḥ // śrīrāmāya nama[ḥ] oṃ [///]
ādau rāmatapovanādigamanaṃ
hatvā mṛgaṃ kāñcanam//
vaidehīharaṇaṃ jaṭāyumaraṇaṃ
sugrīvasambhāṣaṇam//
bālinigrahaṇaṃ samudrataraṇaṃ
laṅkāpurīnāśanam//
*paścād rāvaṇakumbhakarṇam atha name taddhi rāmāyaṇam//**

This translates:

"Oṃ. Homage to holy Gaṇeśa. Homage to holy Rāma. Oṃ.

"At the commencement Rāma, going at first to the forest to perform austerity, having killed a golden deer, the maiden of Videha being abducted [and] Jaṭāyu dying, talking with Sugrīva, Bālin usurping [Sugrīva's throne], crossing the ocean, destroying the city of Laṅkā and after that Rāvaṇa and Kumbhakaraṇa, in this way I bow down [i.e., do homage] on account of [all] that to the *Rāmāyaṇa.*"

The metre is *Śārdūlavikrīḍita,* four lines of 19 syllables, each divided 12 + 7.[8]

The metre is broken in two places:

The second syllable of *bālinigrahaṇaṃ* should be long. And as the name 'Bāli' also stands in composition for 'Bālin', the two forms being variants of one another, we cannot emend the text here to read **bāli[n]nigrahaṇaṃ* so as to fit the metre. But clearly, the form of the name as 'Bālin' seems to be implied.

8. For the scheme, see Arthur Berriedale Keith, *A History of Sanskrit Literature* (1928; Ret. Delhi: Motilal Banarsidass Publishers Private Limited, 1996), 418, 420.

* ***Editor's note*** - The Last line should be read as - *Paścādrāvaṇa- Kumbhakarṇamathanam Etaddhi Rāmāyaṇam //* This will solve problem of the fourth line, as visualized by the author.

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In the other, in the fourth line, the verbal form *name* spans a caesura and should be, strictly, two long syllables. The irregularity here, though, may be seen as laying emphasis on this verb, "I bow down."

The main subject of the verse, Rāma, is placed in opposition to the action in the verse's first compound.

The late Prof. Royal Weiler once communicated to me that in the compliation of *Sources of Indian Tradition, Introduction to Oriental Civilizations, Records of Civilization: Sources and Studies* 56 (New York: Columbia University Press, 1958), V. Raghavan had commented with regard to some of the Sanskrit stanzas that were being considered for inclusion that such were commonly written as schoolboy exercises to show facility with Sanskrit. One can easily imagine the *Ekaślokī-Rāmāyaṇa* as just such an exercise in ingenuity. It is a *tour de force* to try to encapsulate such an epic poem as the *Rāmāyaṇa* in a single verse. The verse has no other literary merit. It is a novelty, no more.

My purpose here is to present this text.

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MANAGEMENT TECHNIQUES IN THE *MAHÂBHÂRATA*
(With special reference to human resource management)

RAJKUMARI TRIKHA*

The process of management is very important in any institution. These days, it is the most coveted field of specialization, as it abounds in money, power, and authority. Prof. George Terry defines management as, "a distinct process, consisting of activities of planning, organizing, actuating and controlling, performed to determine and accomplish stated objects, with the use of human beings and other resources".[1] In other words, a manager is a key person, who ensures proper and smooth enterprise, arranges for finances, and lastly, appoints efficient employees to work there. He motivates them to do maximum quality work. The techniques to handle employees of every level, are called Human-Resource-Management. Dr. C.B. Gupta quotes Edwin B. Flippo 'Human Resource management is the planning, organizing, directing and controlling of the procurement, development, compensation, integration, maintenance and reproduction of human resources to the end, that individual, organizational and social objects are achieved."[2]

Thus the Human-Resource-management includes appointment of employees, allotment of duties to them according to their capabilities and aptitude; and decentralization of power among them. It also looks after welfare of employees, retention of efficient workers, rewards to sincere and devoted workers, punishment to shirkers and corrupt ones. It also provides training to employees, and enables them to work more efficiently. The problems of labour-unrest, strikes and lockouts are also considered by this department.

In the *MBh,* very important tips are given about Human-Resource-Management. Human factor is very important in any organization. It is only they, who work with hands

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1. Singh B.P. and Chhabra T.N. Quote in their *"Business organization and management* (Pub. N. Delhi. 2007, P. 4) from Terry George R, *"Principles of Management,* Pub. Illinois. 1977
2. Gupta C.B. Quotes in his *"Business Organization and Management"* Pub., New Delhi, 2007. P. 16.3

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and machines, and help the organization to achieve its goals. So the *MBh* says in the *Śānti Parva* that employees should be appointed very carefully. It says that no man should be given a work, which is against his liking, capabilities, and knowledge.[3] It gives a hint to the managers that they should know the qualities, specialized knowledge, and aptitude of their employees. Then they can show better results.

Human beings can be classified into four categories, according to their qualities and activities *(Guṇakarma-vibhāgaśah).*[4]

1. Those who work with their brains i.e. intellectuals. e.g. managers, teachers, doctors, engineers, etc.
2. Those who work with their hands e.g. manual workers.
3. Those who work with their thighs and feet i.e. those who have to do lot of walking in doing their duties.
4. Those who carry load on their heads i.e. porters etc.

Each type of person should be assigned a job, which is suitable to his capabilities. The employees of these categories are again of three types, *Sāttvika, Rājasa* and *Tāmasa* according to their nature. In *Bhīṣma Parva,* we find tips to detect the nature of employees. The text says - A *Tāmasa* worker is untrained, lazy, procrastinator and depressed. He harms the livelihood of others and is not attentive in his work.[5] Such an employee is a shirker and will never finish his work in time. So such an employee should be avoided, is the suggestion of the *MBh.*

A *Rājasa* employee is an average type of person, with predominance of *rajoguṇa.* He is desirous to attain the results of his actions, impassioned, greedy, impure, violent in thoughts and actions, and is easily overpowered by happiness and sorrows.[6] Such a *Rājasa*

(Please note : All ref. from the MBh. are from Gita Press Ed.)

3. कर्मस्विहानुरूपेषु न्यस्या भृत्या यथाविधि ।
   प्रतिलोमं न भृत्यास्ते स्थाप्याः कर्मफलैषिणा ॥ -*Śānti.* 119.6
4. बुद्धिश्रेष्ठानि कर्माणि, बाहुमध्यानि भारत ।
   तानि जङ्घाजघन्यानि, भारप्रत्यवराणि च ॥ *Ibid.* 112.18
5. अयुक्तः प्राकृतः स्तब्धः शठो नैष्कृतिकोऽलसः
   विषादी दीर्घसूत्री च कर्त्ता तामस उच्यते ॥ *Bhīṣma.* 42.18
6. रागी कर्मफलप्रेप्सुर्लुब्धो हिंसात्मकोऽशुचिः ।
   हर्षशोकान्वितः कर्त्ता राजसः परिकीर्त्तितः ॥ *Ibid.* 27

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worker will do work of average quality, due to greed of money. So he can be appointed, if required. A *Sāttvika* employee is full of enthusiasm and fortitude; devoid of attachments, ego; and has equanimity in success or failures.[7] He is the best type of worker and should be appointed without any hesitation. The *MBh.* opines that all the employees should be appointed after full investigations.[8] After appointment, each employee should be clearly assigned a particular work, and asked to report to his immediate officer.

1. Decentralization of power

One man can not control the whole staff, so the employees should be grouped in several smaller groups and several managers should be appointed to control a limited number of them. It should be made clear, "who will report to which manager". The supervisors and middle-managers should be given sole responsibility and authority to execute routine works. Then they compete with each other and perform their duty to their best[9]. Some higher-level managers should be appointed to control these group-incharges, and the top authority should look into the exceptional matters. The *M.Bh.* advises a king to make units of ten, hundred and thousand soldiers and appoint one in-charge of each unit[10].

The whole network of employees works smoothly, only if there is proper channel of communications between managers and subordinate staff. They should exchange views from time to time, regarding working conditions, needs of the employees, their demands and problems etc. As far as possible, the employees, genuine expectations should be fulfilled to trigger the work, as the manpower is very important[11]. Efficient direction and control is required from managers at this stage. The employees should be introduced to the work-culture of the institution. They should also be told-what the enterprise expects

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7. मुक्तसङ्गोऽनहंवादी धृत्युत्साहसमन्वितः ।
सिद्ध्यसिद्ध्योर्निर्विकारः कर्त्ता सात्त्विक उच्यते ॥ *Ibid.* 27

8. नापरीक्ष्य महीपालः सचिवं कर्तुमर्हति ॥ *Śānti.* 118.4

9. कृत्स्नमेते विनिक्षिप्ताः प्रतिरूपेषु कर्मसु ।
युक्ता महत्सु कार्येषु श्रेयांस्युत्थापयन्त्युत ॥
एते कर्माणि कुर्वन्ति स्पर्धमाना मिथः सदा ॥ *Ibid.* 80.30-31

10. दशाधिपतयः कार्याः शताधिपतयस्तथा ।
ततः सहस्राधिपतिं कुर्याच्छूरमतन्द्रितम् ॥ - *Ibid.* 100.31

11. सर्वदुर्गेषु मन्यन्ते नरदुर्गं सुदुस्तरम् ॥ - *Ibid.* 56.35

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from them. The employees should be trained in their work and asked to sincerely do their duty only. The *MBh.* says- each employee should perform his duty sincerely, since work-performance is the touch-stone to evaluate a man.[12] The text further advises employees to do the work, assigned to them. It says- your work may be of lower standard, but it is better to do it, rather than doing the more respectable duties of others, since sometimes one gets in difficulty by doing other's duty.[13] So employees should be insisted to perform their assigned duty only. It should be clarified to them, that the welfare and prosperity of an enterprise and its employees depend upon each other. One can not survive without the other counter-part. Bhīṣma says-intelligence and physical strength are complementary to each other and contribute to prosperity of each other.[14] There will be no enterprise without the employees, and no employees without enterprise. The *MBh.* says that the kings prosper by their subjects and the subjects too prosper by their kings.[15]

After appointment and orientation of employees to work-culture, manager should identify to *Sāttvika,* the sincere and efficient workers and should retain them, even if they have completed their present assigned project, for which they were appointed. An efficient manager foresees the benefits which can be derived from them in future. So he retains them to be utilized for future projects. The *MBh.* says-only such a man sees reality, who sees Imperishable Lord in all perishable beings.[16] *Sāttvika,* devoted and proficient workers are more important than even the capital of the enterprise. In fact the capital is important, but not rare, as that can be arranged from alternate sources. The text-says- *Jñānamaya Yajña* is better than the *yajña* performed with the help of money.[17]

An efficient manager does not exploit the workers, since the exploited workers' efficiency decreases and they would not be able to do quality work in prescribed time. Bhīṣma says-if the subjects of the kingdom are exploited, they become weak and no remarkable achievement can be made through them.[18] The employees contribute to the

12. कर्म स्वं नोपयुञ्जानमविश्वास्यं हि तं विदुः । - *Śānti.* 65.11
13. श्रेयान्स्वधर्मो विगुणः परधर्मात्स्वनुष्ठितात् ।
स्वधर्मे निधनं श्रेयः परधर्मो भयावहः ॥ -*Bhīṣma.* 27.45
14. ब्रह्म वर्धयति क्षत्रं, क्षत्रतो ब्रह्म वर्धते । - *Śānti.* 73.32
15. राज्ञा विहीना न भवन्ति देशा, देशैर्विहीना न नृपा भवन्ति । - *Śānti.* 68, Page 4601 (*Dākṣiṇātya Pāṭha*)
16. समं सर्वेषु भूतेषु तिष्ठन्तं परमेश्वरम् ।
विनश्यत्स्वविनश्यन्तं यः पश्यति सः पश्यति ॥ - *Bhīṣma.* 37.27
17. श्रेयान्द्रव्यमयाद्यज्ञाज्ज्ञानयज्ञः परन्तप ॥ - *Ibid.* 28.33
18. राष्ट्रमप्यतिदुर्गं हि न कर्म कुरुते महत् । - *Śānti.* 87.22

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progress and success of the enterprise, if they are happy.[19] The *MBh.* advises to pay them their salaries in time, otherwise they become antagonists.[20] If their families are in distress and require help, they should be helped.[21], purely with the intention of cooperation. They should not be taunted or blamed for their faults, if any[22]

An enterprise earns its profits by the joint efforts and hard work of all employees. So it should be shared among all of them. The concept of *Yajñaśeṣa* i.e. the food which remains after *Yajña*, can be interpreted as that share of profit, which remains after distribution among all employees. The *MBh.* says- the person, who enjoys the food without sharing it with others, is a thief[23]. Similarly an owner, who enjoys all the benefits without sharing them with his employees, is also like a thief. It is the duty of the owners to share profit and raise the standard of living of their employees, and thus encourage them for more sincere and quality work.

2. Motivation

The *MBh.* advises to motivate the employees for good work. They should be recognized and rewarded if they complete their assigned work excellently. Bhīṣma says- always show your favour to your employees at the completion of their work by giving suitable financial rewards, gifts and sweet words of praise.[24] If the subordinates deserve, provide them with honours and luxuries also.[25] Lord Kṛṣṇa also says- the *Sāttvika* goes to the higher planes, *Rājasa* to the middle planes and the *Tāmasa* goes to the lower planes.[26]

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19. हृष्टाः योधा सत्त्ववन्तो भवन्ति,
जयस्यैतद्भाविनो रूपमाहुः ॥ - *Ibid.* 102.11

20. तत्रादानेन भिद्यन्ते गणाः सङ्घातवृत्तयः । - *Ibid.* 107.13

21. कृपणानाथवृद्धानां दुर्बलातुरयोषिताम् ।
संविभक्तास्मि सर्वेषां मामकान्तरमाविशः ॥ - *Ibid.* 77.18

22. सान्त्वयेन्न च मोक्षाय अनुगृह्णन्न चाक्षिपेत् । - *Ibid.* 70.10

23. तैर्दत्तानप्रदायैभ्यो यो भुङ्क्ते स्तेन एव सः ॥ - *Bhīṣma.* 27.12

24. कृते कर्मणि राजेन्द्र, पूजयेद्धनसंचयैः ।
दानेन च यथार्हेण सान्त्वेन विविधेन च ॥ - *Śānti.* 69.62

25. अर्थमानार्धसत्कारैर्भोगैरुच्चावचैः प्रियैः ।
यानर्थभाजो मन्येथास्ते ते स्युः सुखभाजिनः ॥ - *Ibid.* 83.8-9

26. ऊर्ध्वं गच्छन्ति सत्त्वस्था मध्ये तिष्ठन्ति राजसाः ।
जघन्यगुणवृत्तिस्थां अधो गच्छन्ति तामसाः ॥ - *Bhīṣma.* 37.18

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3. Performance Appraisal

The owners and employers have to be shrewd and impartial to find out the sincere workers. They should judge a man by the quality and quantity of his work and not by the words of others. The friends always praise a man, but the enemies find faults with him. The *MBh.* says - the unrighteous men censure their innocent colleagues due to professional rivalry. Some people do not tolerate the excellence of their colleagues and thus starts enmity.[27] So it is always better to find out the reality and then take suitable actions. If rewards and punishments are given, being biased by others words, then starts common dissatisfaction among employes, which results in labour-unrest, strikes, agitations etc.

4. Labour-unrest

Labour-unrest is not always caused by maltreatment of employees by the employers, although it is a major cause. The *MBh.* analyses five causes of disputes and hostility; over the issue of women, land and houses, harsh words, rivalry and offence.[28] To cut short, greed and infatuation on the part of employer or employee is main cause of conflicts.[29] Sometimes the employers give timely and adequate amount of salary to employees, befitting their work and rank, even then, some employees are not satisfied. Due to greed, they become corrupt.[30] They spoil the work-culture at the workplace, justify their currupt behaviour by illogical arguments and lure others also to be corrupt. Under the influence of anger and hostility, they are cruel at heart, and dangerous like wells, covered with bushes and grass. They deceive other employees under the pretext of *Dharma* and open several wrong ways of conduct, taking resort to various wrong and twisted arguments. Later on, the path of *Dharma* which is misinterpreted by these greedy people, gets

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27. कर्मसंघर्षजैर्दोषैर्दुष्येताशुचिभिः शुचिः ।
नोच्छ्रितं सहते कश्चित्प्रक्रिया वैरकारिका ॥
शुचेरपि हि युक्तस्य दोष एव निपात्यते ।
.....
दृश्यन्ते विविधा भावास्तेषु युक्तं परीक्षणम् ॥ - *Śānti.* 111.59-60

28. वैरं पञ्चसमुत्थानं तच्च बुध्यन्ति पण्डिताः ।
स्त्रीकृतं वास्तुजं वाग्जं ससापत्नापराधजम् ॥ - *Śānti.* 139.42

29. मूलं लोभस्य मोहो वै कालात्मगतिरेव च । - *Ibid.* 159.11

30. दुष्यन्त्याददतो भृत्याः ..... । - *Ibid.* 26.22

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acceptance among the mases and becomes prevalent in the society.[31]

5. Discipline

The undisciplined behaviour of employees should be curbed then and there by the authorities. Otherwise there will be no law and order.[32] The higher-level authorities should punish the wicked, insincere, shirkers and undisciplined workers on one hand and promote those who are sincere, devoted and efficient on the other. The higher authorities should find out the truth carefully and be impartial in their judgments. Lord Kṛṣṇa says-Intelligent persons look at everyone with same spirit, may be he is a polite *Brāhmaṇa*, endowed with knowledge, or a cow, an elephant, a dog or a *Cāṇḍāla*.[33] If an employee is found guilty after investigations, he should be punished, not otherwise,[34] No one should be punished for the wrong, prohibited and illegal actions, done by some other person.[35] If punitive action is taken against innocent persons, it leaves a very damaging effect on the employees. There is a psychological reason behind it. The false allegation kills the enthusiasm and devotion to work, which results in lesser work of interior quality. That is why false allegations are called a sin.[36] The *MBh.* enumerates the effects of false allegations as follows - If punishment is inflicted upon an innocent person, his tears destroy the welfare of accuser.[37]

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31. द्वेषक्रोधप्रसक्ताश्च शिष्टाचारबहिष्कृताः ।
अन्तःक्रूरा वाङ्मधुराः कूपाश्छन्नास्तृणैरिव ॥
धर्मवैतंसिकाः क्षुद्रा मुष्णन्ति ध्वजिनो जगत् ।
कुर्वते च बहून्मार्गांस्तान् हेतुबलाश्रिताः ॥
सतां मार्गान् विलुम्पन्ति लोभाज्ञानेषु निष्ठिताः ।
धर्मस्य ह्रियमाणस्य लोभग्रस्तैर्दुरात्मनिः ।
या या विक्रियते संस्था ततः सापि प्रपद्यते ॥ - *Ibid.* 158. 17-20

32. उच्छिद्यते धर्मवृत्तमधर्मो वर्तते महान् ।
भयमाहुर्दिवारात्रं यदा पापो न वार्यते ॥ - *Ibid.* 90.8

33. विद्याविनयसम्पन्ने ब्राह्मणे गवि हस्तिनि ।
शुनि चैव श्वपाके च पण्डिताः समदर्शिनः ॥ - *Bhīṣma.* 29.18

34. नापरीक्ष्य नयेद्दण्डं ..... । - *Śānti.* 70.7

35. न परस्य प्रवादेन परेषां दण्डमर्पयेत् । - *Ibid.* 85.25

36. अस्तेनं स्तेनं इत्युक्त्वा द्विगुणं पापमाप्नुयात् । - *Ibid.* 165.42

37. यानि मिथ्याभिशस्तानां पतन्त्यश्रूणि रोदताम् ।
तानि पुत्रान्पशून् घ्नन्ति तेषां मिथ्याभिशंसनात् ॥ - *Ibid.* 91.20

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The *MBh.* asks the authorities to be impartial, while giving punishments to culprits. They should punish their own kiths and kins also, e.g. father, mother, brother, wife and even preceptor, if they are guilty.[38] While inflicting punishment upon culprits, the authorities should bear in mind that cash, fines etc. punishments are not means to collect money from them The main aim of punishments is to improve the conduct of employees.[39]

The Human-Resource-Manager and other higher authorities of the enterprise, should psychologically tackle the employees. The employer or manager should not be harsh, ruthless and punitive all the time. Sometimes he has to be lenient in dealing with workers. The *MBh.* advises the authorities to behave like the Sun of the spring season, which is neither very hot nor very cold.[40] It says that the employer should speak sweet words even while giving punishments.[41] If treated indecently and insulted by harsh words, the employees rebel and join the competitors and enemies of their masters. So the *MBh.* advises a victorious king to address the subjects of defeated king in sweet-mixed-harsh words. If they are oppressed repeatedly by harsh words, they dislike him and join his enemies.[42]

Thus, a manager should handle his subordinates very intelligently. He should be approachable to them, so that they tell him their problems, but, at the same time, he should maintain a respectable distance too. He should never indulge in jokes or other humorous talks with them. Otherwise they will not follow the orders of their master, and transgress all limits of decorum. They try to enjoy royal luxurious food, clothing, and seat belonging to their master. They conspire with the harem-guards and enjoy all these luxuries. They don't care for their duties, spoil the atmosphere at work-place by taking bribes and even issue fake orders in the name of their masters. When the masters get enraged at their misbehaviors, they laugh at them. Even when respected, they do not become happy.

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38. माता पिता च भ्राता च भार्या चैव पुरोहितः ।
नादण्ड्यो विद्यते राज्ञो यः स्वधर्मेण तिष्ठति ॥ - *Ibid.* 121.60

39. दुष्टानां निग्रहो दण्डो, हिरण्यं बाह्यतः क्रिया ॥ - *Ibid.* 122.40

40. तस्मान्नैव मृदुर्नित्यं तीक्ष्णो नैव भवेन्नृपः ।
वासन्तार्क इव श्रीमान्न शीतो न घर्मदः ॥ - *Ibid.* 56.40

41. तस्मात्सान्त्वं प्रयोक्तव्यं दण्डमाधित्सतोऽपि हि । - *Ibid.* 84.9

42. तेषां सान्त्वं क्रूरमिश्रं प्रणेतव्यं पुनः पुनः ।
सम्पीड्यमाना हि परैर्योगमायान्ति सर्वतः ॥ - *Śānti.* 102.26

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Moreover they argue with their masters, with the aim of fulfilling the selfish ends of their groups.[43]

To avoid all such unwanted incidents, the Human-Resource-Manager should take care of his subordinates, and also maintain distance from them. He should not have complete faith in anyone and should find the reality after proper investigations. None is friend or enemy for ever. With a view to achieve their aim, sometimes even the enemies become friends.[44] Moreover the top positions are always covetable, and people around,go on changing their faces. So a higher-level manager hast to be very cautious.

6. Tips for Self-Management

A Manager has to deal with his owners as well as his subordinates. Due to work-pressure and psychological tensions, his personal life is neglected. If the tensions continue for longer period of time, he suffers from depression and stress. His family-life is also adversely affected, since he is not able to spare enough time for his family. Due to excessive work, their biological clock also becomes irregular. This is the condition of modern-age managers and CEOs of enterprises, which we see in society. It is here that the *MBh.* theory of management excels the modern theory of management. The *MBh.* teaches the techniques to manage personal and profesional life efficiently. It clearly says - Maintain harmony in pursuit of *Dharma, Artha* and *Kāma.* If a person neglects *Dharma* and *Artha,* but pursues only *Kāma,* then he suffers from failure of intellect and discriminatory power. Similarly, if only *Artha* is pursued, the *Dharma* and *Kāma* get neglected. So, all the three *Puruṣārthas* need to be pursued in a balanced way. Over-indulgence in any one of these, results in nervous break-down.[45]

The *MBh.* gives another important tip to maintain mental peace. It advises to maintain harmony in thoughts, words and actions. A man should have righteous conduct, control over his wishes and earn money by fair means only. This way he can maintain his mental peace. The *MBh.* gives practical advice to be popular among superiors and

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43. - *Śānti.* 56. 18-23

44. मित्रञ्च शत्रुतामेति कस्मिंश्चित्कालपर्यये ।
शत्रुश्च मित्रतामेति, स्वार्थो हि बलवत्तरः ॥ - *Ibid.* 138.142

45. यो धर्मार्थौ परित्यज्य काममेवानुवर्तते ।
स धर्मार्थपरित्यागात्प्रज्ञानाशमिहाच्छति ॥ - *Ibid.* 123.15

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subordinates. He should repsect others, without expecting respects from them; bow down to respectable people; should not lose temper, but try to pacify other's anger.[46] This way, he will be popular among his bosses, equals and subordinates. The *MBh.* also advises to maintain mental equilibrium in ups and downs of life. It says cycle of pleasures and pains goes on rotating, but none of them is everlasting.[47] So a person should not be overwhelmed by them. He should control the out-break of emotions. Only then, he can control and win over others.[48] It advises to be away from jealousy, anger, infatuation and endless desires, since, if desires are not fulfilled, they give a lot of dissatisfaction and tensions,[49] and sometimes even death.[50]

The *MBh.* propounds theory of *Niṣkāma Karma,* which ensures work of best quality, mental equilibrium and *Mokṣa,* which can be interpreted as freedom from doing that work again and again, because the work is finished by doing it devotedly and wholeheartedly. Thus one gets rid of it i.e. *Mokṣa.* The *MBh.* also prescribes practice of meditation to avoid mental tensions, and to be recharged with fresh mental and physical powers to follow daily routine-work, and find suitable solutions to the problems of personal and professional life.

The *MBh.* gives these relevant advices to leaders as well as subordinates. It asks employees to be loyal to their masters. They should not demand undue share in profits or take any other undue advantage from their masters. They should not carry anything from the institution, beause it is the property of their masters, who are like gods to them. The *MBh.* regards such an employee a thief, similarly as a man, who eats food without offering to the gods is considered a thief.[51] They should not be misled by corrupt persons, and should never keep company of such people, who try to harm the institution.[52]

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46. - *Śānti* 110.124, 126, 127

47. सुखस्यानन्तरं दुःखं दुःखस्यानन्तरं सुखम् ।
सुखदुःखावृते लोके नेहास्त्येकमनन्तरम् ॥ - *Ibid.* 153.88-89

48. आत्मा जेयः सदा राज्ञा ततो जेयाश्च शत्रवः ।
अजितात्मा नरपतिर्विजयेत कथं रिपून् ॥ - *Ibid.* 69.4

49. दुःखं करोति तत्तीव्रं यथाऽऽशा विहता मम । - *Ibid.* 126.12

50. सर्वस्याशा सुमहती पुरुषस्योपजायते ।
तस्यां विहन्यमानायां दुःखो मृत्युर्न संशयः ॥ - *Ibid.* 125.4

51. - *Bhīṣma.* 27.12

52. नरः पापसमाचारस्त्यक्तव्यो दूरतो बुधैः । - *Śānti.* 143.13

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Insincere and dishonest employees should never be imitated, since one wrong action, never becomes right and justified, even if many people repeat it.[53] An employee should never be involved in plotting or working against the authorities,[54] since that will harm the progress and prosperity of the employee and institution. They should never leak out the secrets of institution to any one.[55] If the employees are devoted and sincere, then no outside danger can harm them or their insitution.[56]

The *MBh.* also advises to do works without the sense of ego (*kartṛtvābhimāna*), i.e. the feeling - I have done this work. In fact, most of the disputes and quarrels are caused by ego. These tips of management are useful for everyone, the administrative officers, owners and subordinates. The higher authorities owe an important duty to implement this work-ethics among employees, by setting example from their own behavior. Common men follow the conduct of their leaders.[57] So the higher authorities should behave in the same way, as they want their employees to behave. If the higher level managers/ owners are righteous in their conduct, their subordinates will also follow them. The *MBh.* theory of Human-Resource-Management advises an effective system of management, based on mutual love, honesty and sincerity of bosses and subordinates. It is more particular about sincerity and opines that even if an employee is not very efficient in his work, he should be trained and allowed to practice for sometimes.[58] With the passage of time, he will be proficient in his work.[59] But insincerity and dishonesty should never be tolerated. Such employees are harmful and should be set right immediately.

Thus, the *MBh.* gives very important tips of human-resource-management, which are also taught in the management courses today. The books on management deal with each and every aspect of management, like planning and decision-making; organizing;

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53. असता यत् समाचीर्णं न स धर्मः सनातनः। - *Ibid.* 141.74
54. न राज्ञः प्रतीपानि कुर्वन्सुखमवाप्नुयात्। - *Ibid.* 68.49
55. मन्त्रसंवरणं दुःखं बहूनामिति मे मतिः। - *Ibid.* 107.8
56. आभ्यंतरं भयं रक्ष्यमसारं बाह्यतो भयम्।
आभ्यन्तरं भयं राजन् सद्यो मूलानि कृन्तति। - *Ibid.* 28-29
57. यद्यादाचरति श्रेष्ठस्तत्तदेवेतरो जनः।
स यत्प्रमाणं कुरुते लोकस्तदनुवर्तते॥ - *Bhīṣma.* 27.21
58. अभ्यासेन तु कौन्तेय वैराग्येण च गृह्यते। - *Ibid.* 30.35
59. तत्स्वयं योगसंसिद्धः कालेनात्मनि विन्दति॥ - *Ibid.* 28.38

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directing; controlling; staffing. They also discuss Business-system and Environment; Entrepreneurial-Process; Financial-Management; Marketing-Management etc. as can be seen in books on management e.g. *'Business Organization and Management'* by Dr. C.B. Gupta (pub. Sultan Chand & Sons; New Delhi, 2007) and *'Business Organization and Management'* by Dr. B.P. Singh and T.N. Chhabra (Pub. Delhi, 2007-8) etc. But the modern management theories neither teach tips to maintain harmony in personal and professional life, nor to avoid tensions and stress of work. The MBh. surpasses the modern system of management from this point of view. If the modern management theories assimilate the work-philosophy of the *MBh.,* then there will be remarkable decrease in strikes, agitations, lock-outs and under-use of machines. The result will be rapid rate of social, cultural, and economical progress.

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RIDDLES AND THEIR RESOLUTIONS IN THE MYTHOLOGY OF ŚIVA

S. JENA*

Lord Śiva is a Dravidian god. He was accepted into the Aryan fold at a later date. When all other deities of the Hindu pantheon are worshipped in the form of idols, Śiva is worshipped in two ways - in the form of *bera* (anthropomorphic image) and in symbol. And his worship in the form of *liṅga* is much more important than the worship in the anthropomorphic form. The *Śiva Purāṇa (SP)* points out that Śiva worship without *liṅga* is thoroughly fruitless. Lord Śiva is of the nature of *brahman,* without parts and formless. In the language of the redactor of *SP* he is *brahmarūpa, niṣkala* and *nirākāra.* Therefore his symbol is *liṅga* that is formless. Though Śiva is also looked upon as being *sakala* and *sākāra* and he is worshipped in the form of *bera* or say anthropomorphic image, his *liṅga-pūjā* is primary while his *bera* form is secondary[1]. As Dandekar rightly holds, "*Liṅga*-worship is said to constitute the very essence of "Śaiva theology"[2]. And as such the redactor of SP clearly maintains that a temple of Śiva with the *bera* but without the *liṅga* is like a barren piece of land.[3]

As regards the origin of *liṅga* worship we come across the following story in the SP (I. *Vaidyeśvara Saṁhitā* Ch. 5. 27-31, Ch. 7.10ff; II. *Rudra-Saṁhitā* I. *Sṛṣṭi-Khaṇḍa* Ch. 7.47.ff.)

Once there arose a great dispute between Brahmā and Viṣṇu on the issue of superiority between them. They got themselves locked in a serious battle for which Lord Śiva appeared there in the form of a huge blazing column of fire. Thereupon the two gods, proud of their own strength and prowess, jointly decided to discover the top and bottom of that fiery column. Viṣṇu assumed the form of a white boar (*Śvetavarāha*) and

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1. *Śiva Purāṇa,* I. *Vaidyeśvara Saṁhitā,* Ch. 5. 10-15a, 20a-24a; Ch. 9.11, 30-32, 36-46
2. Vide Dandekar, R.N. - "Gleanings from the *Śiva Purāṇa*: II" *PURĀṆA,* Vol. XXVIII, No. 2, July, 1986 P. 100
3. S.P., I. *Vaidyeśvara Saṁhitā,* Ch. 9.46

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went in search of the bottom whereas Brahmā in the form of a swan went in search of the top. In spite of their strenuous efforts, both the gods failed to find the bottom and top of the column and came out disappointed. The column of fire subsequently became the *liṅga* symbol of Śiva.

About the worship of Lord Śiva in the form of *liṅga* and *yoni* the SP IV *Koṭirudra-saṁhitā* Ch. 12 narrates another story as noted below.

In the Pine forest there lived a group of sages, the devout followers of Śiva propitiating the lord with different hymns of praise. They were accustomed to offer worship to Śiva thrice a day. Once it so happened that when these sages, the staunch devotees of the Lord had repaired to the forest in order to collect faggots for their sacrifice, Śiva *Nīlalohita* with a view to putting them to test, appeared in the Pine Forest in the disguise of a naked ascetic. Brilliant in appearance, besemeared with ashes he presented himself before the wives of the sages holding his penis in hand. Struck with wonder at this unusual behaviour of the ascetic, the wives of the sages got terrified; overcome with passion they approached the ascetic; some of them embraced him; others held his hands and thus the women were engrossed in struggling with one another. After collecting the faggots when the sages returned to the hermitage, bewildered with the illusion of the Lord (शिवमाया विमोहिता), they, in a rage and fury, cursed the ascetic that, his penis would drop down within no time. As a result of this curse, the *liṅga* of Śiva fell on the ground instantly and it went on burning everything to whichever direction it was moving. It did not remain steady anywhere and the three worlds got tormented by it. The gods and sages lost their peace of mind and they took refuge in Lord Brahmā, the great progenitor of the world and sought his advice. Brahmā pointed out that unless and until the *liṅga* was made stable, there would be no peace in the world. (यावल्लिङ्गं स्थिरं नैव जगतां त्रितये शुभम् । जायते न तदा कापि सत्यमेतत् वदाम्यहम् ॥ - 28). He said - "If the goddess Pārvatī assumes the form of *yoni*, then only the *liṅga*, associated with it, will be pacified and as such can be perennially made stable. As per the advice of Brahmā, all the gods and sages prayed and propitiated goddess Pārvatī and the latter assumed the form of *yoni*. Thereafter the fallen *liṅga* of Śiva is traditionally being worshipped in unison with *yoni*, representing the fusion of the symbols of Śiva and Śakti. So any Śivaliṅga is, at present, a combination of penis and vagina, a combination of both male and female generative organs.

Now as regards the *liṅga-pūjā* whatever the Purāṇic explanation may be, at first sight it is obvious that *liṅga* (the human phallus) and *yoni* (the female generative organ) are

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the sex symbols and the both are somewhat obscene in the popular Indian conception. They stand for naked eroticism and yet we adore these two symbols with devotion and reverence. On the other hand Lord Śiva is said to be a *mahāyogin* (a great ascetic) and *mṛtyuñjaya* (one that conquers death). Then how to account for this eroticism and asceticism in the life of the Lord? This is the paradox or say apparent contradiction in the Śivaite theology. How to solve this riddle?

1. Now in every Śiva temple of India the Lord is worshipped in the form of *liṅga* and *yoni.* It is a united symbol of both the male and female generative organs. The *liṅga* represents the male power whereas the *yoni* represents the female power. It indictes that a man has to lead his life in association with a woman and a woman is required to lead her life in association with a man. For the concept of a sweet home both the husband and the wife must reach a common agreement. The husband must show due regard for his wife and the latter should care for the former. For anything if they do not come forward with a common agreement, there witll be discord, dispute and disharmony in their domestic life and their family peace ruined. Hence, there must be an understanding, a sense of equal participation in the domestic front. The husband should not lord over his wife and the wife should not dishonour her husband. Always they must stand united, in the weal and woe, hot and cold, in the prosperity as well as the adversity, come whatever it may.

2. Let us take the *ardhanārīśvara* aspect of Lord Śiva into account. Lord Śiva is always in unison with his spouse. He always enjoys the proximity of his life partner. In the *ardhanārīśvara* image the left half represents goddess Pārvatī whereas the right half is represented by the Lord. Śiva is never separate, never dissociated from his better half. Like the united symbol of *liṅga* and *yoni* he is ever in unison with his life partner. This shows that the husband must protect the interest of the wife and the wife should take care of the interest of the husband. Equal participation in the domestic front is a necessity, a sine qua non for anything, come what may. There must be clear understanding, clear agreement and above all a marriage of the two minds between the husband and wife. In that sense the idea of marriage does not mean physical union only, it represents throughly a mental union of both husband and his spouse. Otherwise the concept of a home, sweet home would be a distant dream, a far-fetched reality.

3. Of the different types of Śiva's image, his Hara-Gaurī or Umā-Maheśvara form needs some discussion here. As depicted in the *Matsya Purāṇa,* in the Umā-Maheśvara form goddess Umā is seated on the left thigh of Lord Śiva being embraced by the left hand of

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the latter. And the right hand of Śiva will bear a trident and the palm of his left hand will be placed on the breast of Umā. The left portion of Mahādeva is touched by his consort.[4]

According to Hemādri, in this form the left hand of Śiva is laid on the shoulder of the goddess whereas the right hand of the goddess is placed on her husband's shoulder.[5]

In *"INDIAN IMAGES - the Brāhmanic Iconography"* (P. 22) B.C. Bhattacharya is of opinion that in sculpture there are two types of Hara-Gaurī figure-namely a seated type and a standing type. In the former i.e., seated type the vehicles of a bull and a lion belonging to Hara and his consort Gaurī respectively may be noticed. In the latter i.e., standing type Śiva is represented as parting the chin of Pārvatī. And the *Ardhanārīśvara* aspect - the aspect in which the lord and his spouse are shown in amorous posture, is also another type of Hara-Gaurī figure. In this aspect of half of Śiva has the form of the goddess. The right half representing Śiva has plaited hair, a crescent and a trident whereas the left half representing Umā has parted hair, a mirror or a lotus and a plump breast.[6]

Now, be it Hara-Gaurī or Umā-Maheśvara figure or more particularly *Ardhanārīśvara* aspect, whatever that may be, it is evident from these types of Śivaite images that Lord Śiva is ever in close proximity with his spouse. He is never separated from his consort. And for this the historians[7] and the archeologists perhaps are of the view that Umā-

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4. दक्षिणेन ..... शूलं वामे कुचभरे करम्। - 13a
वामे तु संस्थिता देवी तस्योरौ बाहुगूहिता ॥ 14b
वामांशं देवदेवस्य स्पृशन्ती लीलया क्वचित् ॥ -17a *Matsya Purāṇa, Ch. 260*

5. वामपाणिन्तु देवस्य देव्याः स्कन्धे नियोजयेत्।
देव्या : दक्षिणं पाणिं स्कन्धे देवस्य कल्पयेत्। - Hemadri
Vide Bhattacharya, B.C. - *Indian Images : The Brahmanic Iconography* P. 21

6. अर्द्धेन देवदेवस्य नारीरूपं सुशोभनम्। 1a
ईशार्द्धे तु जटाभागो बालेन्दुकलयायुतः।
उमार्द्धे चापि दातव्यौ सीमन्ततिलकावुभौ ॥ 2
त्रिशूलं वापि कर्त्तव्यं देवदेवस्य शूलिनः।
वामतो दर्पणं दद्यादुत्पलन्तु विशेषतः। 4
स्तनभारं तथार्द्धे तु वामे पीनं प्रकल्पयेत् ॥ 6a *Matsya Purāṇa*, Ch. 260

7. Vide Panda, L.K. - *Saivism in Orissa*, p. 125.

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Maheśvara or *Ardhanārīśvara* images of Lord Śiva are an outcome of the concept that Śakti is inseparable from Śiva. One can never be conceived or thought of without the other. In this regard it will be in fitness of things if we add further that this *Ardhanārīśvara* aspect led the world renowned poet Kālidāsa to compare the deep relation of the Lord and his spouse with that of a word and its meaning - वागर्थाविव संपृक्तौ .... जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ । Like the interrelation of the word and its meaning Śiva is absolutely inseparable from Pārvatī and vice versa. In this sense he is a perfect house-holder and a *bhogin* (भोगिन्) out and out. This shows that the husband and wife-the duo, the married couple should, under no circumstances, remain dissociated from each other. Rather in close association they must share the weal and woe, happiness and suffering, must take up the challenge to encouter the grim realities of life.

Further elaborating the concept of *bhogin* (भोगिन्) on the part of Lord Śiva the - S.P. (I. *Vaidyeśvara Saṁhitā* Ch. 16.101 ff) adds that the word *bhaga* means female generative organ or *yoni*. This *bhaga* or vagina united with *liṅga* represents the god Śiva. Hence Śiva is rightly said to be *bhagavān*. The word *bhoga* is etymologically explained as that which is produced by *bhaga*. That is to say, *bhoga* denotes various objects of enjoyment. Since *bhoga* or enjoyment comes through *bhaga*. Śiva being *bhagavān* is the sole provider of *bhoga*, he alone is the real *bhogadātā*.[8]

4. As has been discussed above, the *ardhanārīśvara* form is thus essential nature of Śiva. It is his real *svarūpa*. Being a perfect house-holder, a true *bhogin* (one that enjoys) and ever worshipped in the *liṅga* and *yoni* representing naked sex enjoyment if at all he

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8. भं वृद्धिं गच्छतीत्यर्थाद्भगः प्रकृतिरुच्यते ।
प्राकृतैः शाब्दमात्रादैः प्राकृतेन्द्रियभोजनात् ॥ 101
भगस्य दं भोगमिति शाब्दार्थो मुख्यतः श्रुतः ।
मुख्यो भगस्तु प्रकृतिर्भगवान् शिव उच्यते ॥ 102
भगवान्भोगदाता हि नान्यो भोगप्रदायकः ।
भगस्वामी च भगवान्भर्ग इत्युच्यते बुधैः ॥ 103
भगेन सहितं लिङ्गं भगं लिङ्गेन संयुतम् ।
ईहामुत्र च भोगार्थं नित्यभोगार्थमेव च ॥104
भगवन्तं महादेवं शिवलिङ्गं प्रपूजयेत् ।105 a
See also Dandekar, R.N. - "Gleanings from the *Śiva Purāṇa*", *PURĀṆA*, Vol. XXVIII, No 1, Jan. '1986 P. 13

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is looked upon as lustful and licentious in the public eye, then how the *Sāstras* again proclaim him as a *mahāyogin* (a great ascetic) and a *mṛtyuñjaya?* Is it not a contradiction?

5. In order to solve this riddle it is desired that we should delve deep into *Śivatattva,* the theology of Śiva. We should not float on the surface and accept the contradiction as it is. In this context it is proper to analyse the life style of Janaka, the king of Mithilā. He is said to be a *rājarṣi.* He is a king as well as a sage. Taking up the reins of administration of a vast kingdom and protecting it like a great warrior, he was at the same time a great saint in his time. It is depicted in the texts that allowing his queen to sit on his lap, king Janaka could take to austerities and was deeply absorbed in meditation. He was able to successfully combine both enjoyment (भोग) and detatchment (वैराग्य) in his behaviour. Attached to wordly enjoyment he was simultaneously detatched from wordly objects. Look at the proclaimation of Janaka, the saintly monarch of Mithilā - ''मिथिलायां प्रदीप्तायां न मे दह्यति किञ्चन'' (*Mahābhārata* XII. Ch. 268.4) - if whole of Mithilā is burnt down to ashes, nothing is lost to me (being a ruler of Mithilā). See the zenith of asceticism of king Janaka. Ruling over a sprawling prosperous kingdom can a ruler declare this statement unless he cultivates in him a sense of detachment thoroughly?

6. This type of attitude to the world is true in case of Lord Śiva. In his *ardhanārīśvara* form, ever enjoying the union of goddess Pārvatī and showing all signs of a perfect house-holder, he is still deepely absorbed in meditation. Thus he maintains a perfect balance between eroticism and asceticism. He is both an ideal *pati* and an ideal *yati.*[9]

This aspect of Lord Śiva shows that one cannot neglect sex urge in one's life. Satisfaction of sexual urge is a necessity in animal kingdom, but gross eroticism is a danger, wanton sexual behaviour is reprehensible. Hence not being swayed by wild passion, one should practise restraint; while enjoying sex it is desired that one should also control one's sense-organs at the same time. Subduing of lust is an important aspect of *yoga* or penance. Śiva as a *yogin* never destroys the fire of lust in him completely but transmutes it into the fire of asceticism. Passion is controlled but not completely denied.[10]

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9. See Dandekar, R.N. - ''Gleanings from the *Śiva Purāṇa*'', *PURĀṆA,* Vol. XXVIII, No. 1, Jan. '1986 P. 16

10. Vide ŚP-II. *Rudra-Saṁhitā* 3. *Pārvatī-Khaṇḍa,* Ch. 18. 38-45

हस्तं वस्त्रान्तरे यावदचालयत शंकरः ।
स्त्रीस्वभावाच्च सा तत्र लज्जिता दूरतो गता ॥ ३८

Contd. ...

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In that sense Lord Śiva is said to be a wise *yogin* because he is a *bhogin* with conquered senses.[11] In the words of Dandekar he is the only god who remains in the states of *yoga* and *bhoga* simultaneousy."[12]

7. We the students of Sanskrit and the public in general know that goddess Pārvatī is renowned in the world for her rigorous penance. As Purāṇas describe, being matted locks of hair, sitting on a tiger skin, and besmeared with ashes Lord Śiva is ever engrossed in deep meditation on the peak of mount Kailāsa. He is such a *mahāyogin* that through his penance he has conquered death and has attained immortality. And for this he is addressed as *mṛtyuñjaya*. Thus both Lord Śiva and his spouse, the goddess Pārvatī form an ideal pair in Indian mythology, not only ideal house-holders, but also ideal ascetics, combining both eroticism and asceticism, enjoyment and restraint, passion and dispassion attachment to and detachment from wordly objects in their very nature and propensity.

विवृण्वती निजाङ्गानि पश्यन्ती च मुहुर्मुहुः ।
सुवीक्षणैर्महामोदात् सुस्मिताऽभूच्छिवा मुने ॥३९

एवं चेष्टा तदा दृष्ट्वा शम्भुर्मोहमुपागतः ।
उवाच वचनं चैव महालीलो महेश्वरः ॥४०

अस्या दर्शनमात्रेण महानन्दो भवत्यलम् ।
यदालिङ्गनमेतस्याः कुर्य्यां किन्तु ततः सुखम् ॥४१

क्षणमात्रं विचार्य्येत्थं संपूज्य गिरिजां ततः ।
प्रबुद्धः स महायोगी सुविरक्तो जगाविति ॥४२

किं जातं चरितं चित्रं किमहं मोहमागतः ।
कामेन विकृताश्चाद्य भूत्वापि प्रभुरीश्वरः ॥ ४३

ईश्वरोऽहं यदीच्छेयं पराङ्गस्पर्शनं खलु ।
तर्हि कोऽन्योऽक्षमः क्षुद्रः किं किं नैव करिष्यति ॥ ४४

एवं वैराग्यमासाद्य पर्य्यङ्कासादनं च तत् ।
वारयामास सर्वात्मा परेशः किं पतेदिह ॥४५

11. See S.P.-II. *Rudra-Saṁhitā* 2. *Satī-Khaṇḍa*, Ch. 10.24[b]-25

तत्क्षणात् हर आगत्य मामनिन्दत्सुतानपि ॥ २४ b
धिक्कारं कृतवान् सर्वान् निजं मत्वा परं प्रभुम् ।
ज्ञानिनं योगिनं नाथ भोगिनं विजितेन्द्रियम् ॥ २५

12. Dandekar, R.N. - "Gleanings from the *Śiva Purāṇa*", *PURĀṆA*, Vol. XXVIII, No. 1, Jan. '1986 P. 16

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8. Lastly we may conclude that ever worshipped in the combined form of *liṅga* and *yoni*, Lord Śiva was primarily a god of creation in the Dravidian or Prehistoric period. And that is why the great poet Kālidāsa in his immortal *mahākāvya "Raghuvaṁśa"* showing the close relationship or better say the deep bond between the lord and his spouse pays his obeisance to them as the prime father and mother of the world. (जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ), but in the Purāṇic age when the trinity concept developed, the task of creation was withdrawn from Lord Śiva, Lord Brahmā becoming Prajāpati, the great progenitor of the world, Rudra a form of Śiva was given the work of destruction and the goddess Pārvatī too in the backdrop of Tantric cult came to be associated with destruction in the form of *Mahākālī*. According to the *S.P.*[13] both Śiva and Śivā were elevated to such higher status that when the former became the producer of Brahmā, Viṣṇu and Rudra assigning to them the act of creation, sustenance and destruction respectively. Śivā took up three forms- Sarasvatī, Lakṣmī and Satī, the favourite wives of the aforesaid three deities of the Hindu pantheon.

13. vide SP II *Rudra saṁhitā* 2. *Satī - khaṇḍa* Ch. 10. 50^{b} ff.

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A *VRATAKATHĀ* IN *PADMAPURĀṆA* VIS-A-VIS *MEGHADŪTAM*

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It is well-known that Kālidāsa is a great admirer of Vālmīki-the former's versical exuberance having been replete with literary allusions from and references to the poetry of the latter. *Meghadūtam* is no exception to this. While pondering over the source of this first *dūtakāvya,* what appears first in our mind is *Rāmāyaṇam.* In his commentary (*Sañjīvanī*), Mallinātha accepts Dakṣiṇāvartanātha's theory of the *Rāmāyaṇa*- genesis of *Meghadūtam.* Commenting upon the first verse of *Meghadūtam,* he says - 'सीतां प्रति रामस्य हनुमत्सन्देशं मनसि निधाय मेघसन्देशं कविः कृतवान् इत्याहुः ।'[1] - There is a less known story of a cursed Yakṣa in the *Baḍḍakahā* of Guṇāḍhya. Caritravardhanācārya in his commentary *(Cāritryavardhanī)* on *Meghadūtam* refers to the story of the cursed Yakṣa without referring to any source.[2] However, his story is somewhat closer to a *vrata-kathā* described in *Brahma-vaivarta-purāṇa* and in *Padmapurāṇa* as well. In the present endeavour, we wish to carry out a brief deliberation over the *vrata-kathā* in *Padmapurāṇa* (See Appendix for all references to it) as a possible source of *Meghadūtam (Megh.)*

SIMILARITY

Our *vratakathā* in *Padmapurāṇa (P.P)* refers to the *Yoginī-ekādaśī-māhātmya.* It has an alternative nomenclature-*Āṣāḍha-kṛṣṇa-ekādaśī-māhātmya.* Kālidāsa's story of *Megh.* also starts from the month of *Āṣāḍha* when Yakṣa beholds a piece of dark cloud clung to the peak of Rāmagiri (*Megh.,* 1/2). In *P.P.,* the curse-giver is Kubera with the

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1. (a) *Meghadūtam,* Ed. Tr. (Oriya) Radhamohan Mahapatra, Books & Books, Cuttack, 1991 (2nd Ed.), Verse-1, p. 78.
   (b) For *Pradīpa* Commentary of Dakṣiṇāvartanātha on the said verse, *vide Meghasandeśa* of Kālidāsa, N.P. Unni, Nag Publishers, New Delhi, 1984, p. 47.

2 कुबेरो मानससरोवरकनकसरोजसंरक्षणार्थं कञ्चिद्यक्षं समादिदेश । क्षणमपि कान्ताविरहाक्षमः स च कथञ्चिद्यामद्वितयं सरोरक्षणपरायणो भूत्वा तावत्येव काले 'रजनी याते' ति मन्वानः कान्तोपकण्ठं ययौ । तत्रैवाऽन्तरे दिग्गजैस्तत्सरसो दूष्यमाणत्वात्कुपितेन कुबेरेण स यक्षः शप्तः ।'' - *Cāritryavardhanī* on *Meghadūtam,* verse-1, *vide* fn.1(a).

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epithets such as *'Rājarāja'* (*P.P.*, verse : 5, 24, 26). *'Kubera'* (*P.P.*, 8, 12, 13, 25), *'Dhanada'* (*P.P.*, 14, 15) and *'Yakṣarāṭ'* (*P.P.*, 10). In *Megh.*, also we find references to Kubera as *'Rājarāja'* (*Megh.*, 1/3), *'Dhanapati'* (*Megh.*, 1/7, 2/10, 14, 15) and *'Yakṣeśvara'* (*Megh.* 1/7).

Kubera is described as a devotee of Śiva in *P.P.* He is *Śiva-bhakti-parāyaṇa (P.P.*, 5) and *'Karoti Śivapūjanam (P.P.*, 8.25). In *Megha*-we get its hints from the presence of Śiva (temple) in the outer garden of Alakā (*Megha*, 1/7). *P.P.* (10, 12, 14) describes that Kubera is angry with Yakṣa and that the former curses the latter (*P.P.*, 15, 26). The anger of Kubera in *P.P.* is qualified with two phrases *-Krodha-saṃrakta-locanaḥ* and *'kopa-prasphuritādharaḥ* (*P.P.*, 14) - that go parallel with the expressions in *Kumārasambhavam*[3] and thereby hint upon the impact of *P.P. on* Kālidāsa's subconscious. The unfortunate incident of curse occurs in Alakā. *P.P.* clearly pronounces the name of the place as Alakā (*P.P.*, 5). In Megh., especially in *Uttara Megha*, the image of Alakā is all pervasive and engrossing. The word 'Alakā' is also uttered by Yakṣa with deep love and reminiscence.[4] The curse of Kubera has three aspects in *P.P.:*

(1) Yakṣa shall be afflicted with leprocy in eighteen places of his body.

(2) He shall be separated from his beloved (*Kāntā*).

(3) He shall fall from the heightened sphere of Alakā. (*P.P.*, 15, 16, 27).

Megh. retains similarity with the last two aspects of the curse. It has clear references to curse (*Śāpa*) in three places (*Megh.*, 1/1, 2/32, 2/50). Yakṣa's separation from his beloved as referred to in *P.P.* (*viyuktaḥ kāntayā tayā - P.P.*, 15) is reflected in *Megh.* with

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3. (a) इति द्विजातौ प्रतिकूलवादिनि, प्रवेपमानाऽधरलक्ष्यकोपया।
विकुञ्चितभ्रूलतमाहिते तया, विलोचने तिर्य्यगुपान्तलोहिते॥
- *Kumārasambhavam*, Ed. Tr. (Oriya) Gopinatha Mahapatra, Nalanda, Cuttack, 2003, 5/74, p. 217.

(b) निवार्यतामालि किमप्ययं बटुः पुनर्विवक्षुः स्फुरितोत्तराधरः। -*Ibid.*, 5/83, p. 245.

4. (a) गन्तव्या ते वसतिरलका नाम यक्षेश्वराणां - -*Megh.*, 1/7

(b) तस्योत्सङ्गे प्रणयिन इव स्रस्तगङ्गादुकूलां
न त्वं दृष्ट्वा न पुनरलकां ज्ञास्यसे कामचारिन्॥ - *Megh.*, 1/66

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more literary and emotive ramifications in the places as follows.

(1) *Kāntā-viraha-guruṇā* (*Megh.*, 1/1).

(2) *abalā-viprayuktaḥ* (*Megh.*, 1/2).

(3) *praṇayini jane dūrasaṁsthe* (*Megh.*, 1/3).

(4) *dūra-bandhuḥ* (*Megh.*, 1/6).

(5) *dhanapati-krodha-viśleṣitasya* (*Megh.*, 1/7)

(6) *viraha-vidhurāṁ jāyāṁ* (*Megh.*, 1/8).

(7) *Śeṣān māsān viraha - divasa - sthāpitasyāvadhervā* (*Megh.*, 2/27).

(8) *Prāyeṇaite ramaṇa-viraheṣvaṅganānāṁ vinodāḥ* (*Megh.*, 2/27).

(9) *ādhikṣāmāṁ viraha - śayane - saṁnisaṇṇaika-pārśvāṁ* (*Megh.*, 2/29).

(10) *tāmevoṣṇair virahamahatīm aśrubhir yāpayantīṁ* (*Megh.*, 2/29).

(11) *ādye baddhā viraha - divase yā śikhā dāma hitvā* (*Megh.*, 2/32).

(12) *itthambhūtāṁ prathama-virahe tāmahaṁ tarkayāmi* (*Megh.*, 2/34).

(13) *gāḍhoṣmābhiḥ kṛtamaśaraṇaṁ tvad-viyogavyathābhiḥ* (*Megh.*, 2/48).

(14) *paścādāvām viraha-guṇitaṁ taṁ tamātmābhilāṣam* (*Megh.*, 2/50).

(15) *snehānāhuḥ kimapi virahe dhvaṁsinas te tvabhogād* (*Megh.*, 2/52).

(16) *āśvasyevaṁ prathama - virahodagraśokāṁ sakhīm te'* (*Megh.*, 2/53).

The word *'viprayogaḥ'* has also been uttered several times in *Megh.*, (1/9, 2/28, 48, 55). We find the word *'viyukta'* too (*Megh.*, 2/41).

In *P.P.* the word *'kāntā'* appears twice with reference to Yakṣiṇī, (*P.P.*, 9, 27). She is also referred twice as *'patnī'* (*P.P.*, 6.8). Although Kālidāsa rarely uses the word *'patnī'* (only once; *Megh.*, 1/9), he accepts the work *'kāntā'* (*Megh.*, 2/15, 19) so much so that he places it as the second unit word in the whole *Megh.* (*kaścit kāntā - Megh.*, 1/1). When the first unit refers to Yakṣa, the second one refers to Yakṣiṇī. *P.P.* (6) describes this *'kāntā'* of Yakṣa as *'surūpā'*, with an implication that feminine beauty is a vital reason for a man's aberrations from the official duties. Kālidāsa avails many opportunities reflecting

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over the beauty[5] of Yakṣiṇī as a catalyst to the intensity of the feeling of separation in the heart of Yakṣa.

P.P. describes Yakṣa as *'tasyāṃ (yakṣiṇyāṃ) cāsaktamanāḥ* (*P.P.*, 7), *kāmapāśavaśaṃgataḥ* (*P.P.*, 1/2), *Patnī-prema-rasāsaktaḥ-* (*P.P.*, 8), *Svabhavane ramate Kāntayā saha* (*P.P.*, 9), *vanitā-kāmukaḥ* (*P.P.*, 11), *Patnī-saukhya-prasaktaḥ* (*P.P.* 26) and as *patnī-śoka-vyākulacetaḥ* (*P.P.*, 26). These phrases express the love of Yakṣa from various angles. They, in general, say about Yakṣa's intense and carnal love for his beautiful wife. However, the last two phrases suggest of his sense of care and responsibility towards the joy and happiness of his wife and of his anxiety at the smallest instance of sorrow creeping into her heart. Kālidāsa has very delicately handled these two aspects of love in Yakṣa i.e. the intense love and a sense of responsibility too. He describes Yakṣa as *kāmī* (*Megh.*,1/2) and *kāmārtta* (*Megh.*, 1/5) also as a husband worried for his wife.

By using the word *'abalā'* (*Megh.*, 1/2, 2/33, 41) for Yakṣiṇī, Kālidāsa focuses upon her state of helplessness in the abscence of her husband. And more helpless is Yakṣa too. In *P.P.*, he is simply a servant of *kubera-rājarājasyānucaraḥ* (*P.P.*, 24). He has no ability for changing the course of unfortunate events. Having nothing at hand to resque his wife from the agony of separation, he says *P.P.*, is overpowered by extreme sorrow - *'mahāduḥkhābhibhūtaḥ'* (*P.P.*, 16). Neither in day nor at night does he get respite from the utter feeling of sadness and misfortune (*P.P.*, 17). So he is set to a constant roaming here and there (*bhramamāṇaḥ* - *P.P.*, 19). Such a sorrowful and unsteady state of mind as depicted in *P.P.* is given a literary height by Kālidāsa. Mental agony got the body of Yakṣa emaciated to such an extent that his forearm was bare on account of the slipping off of the gold bracelet (*kanaka-valaya-bhraṃśa-rikta-prakoṣṭhaḥ-Megh.*, 1/2). Never stable in one place, he was almost a *vācāla* (*Megh.*, 2/34) and hence ended up living in many places of Rāmagiri (*rāmagiryāśrameṣu-Megh.*, 1/1). With melancholic cry constantly

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5. (a) तन्वी श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी
मध्ये क्षामा चकितहरिणीप्रेक्षणा निम्ननाभिः।
श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्यां
या तत्र स्याद् युवतिविषये सृष्टिराद्येव धातुः॥ - *Megh.*, 2/22

(b) श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातं
वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान्।
उत्पश्यामि प्रतनुषु नदीविचिषु भ्रूविलासान्
हन्तैकस्मिन् क्वचिदपि न ते चण्डि सादृश्यमस्ति॥ - *Megh.*, 2/44

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suppressed inside (*antarbāṣpa-Megh.*,1/3), he besought to a piece of cloud for carrying a message to his beloved wife (Megh., 1/5), since he was desperately intent upon the continuance of her life (*dayitā-jīvitālambanārthī-Megh.*, 1/4). Extremely worried at the eventuality of remaining distanced from the beloved languishing in separation, he deprecates of his being in a service under somebody[6]. Conscious of how the loving hearts of women easily get devastated in separation, he still wishes to cherish a hope that his beloved is alive.[7] His love-lorn and love-hungry condition in the harsh solitude of banishment makes him discover the pictures of love on the path-way of the cloud-messenger and see the city of Alakā as a beloved on the lap of the mount Kailāsa.[8] Alakā is described in *Uttaramegha* largely as a city of love. The suppressed sorrow in heart makes Yakṣa reminisce his picturesque residence imagined as bereft of lustre on account of his absence.[9] Same is the reason why Yakṣiṇī might have lost her original beauty like a lotus languid in wintry dew - *jātāṃ manye śiśira - mathitāṃ padminīṃ vānyarūpām.*[10] Yakṣa's own sorrow makes it easy for imagining the sorrowful state of his beloved in Alakā (*Megh.*, 2/45). His desire for assuring his wife about the end of the period of separation is a sign of his sense of responsibility in keeping her well-consoled[11].

As we have already said, *P.P.* declares Yakṣa as a servant of Kubera (*P.P.*, 24). Kālidāsa uses the same phrase - *anucaro rājarājasya* (*Megh.*, 1/3). The servant Yakṣa

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6 कः संन्नद्धे विरहविधुरां त्वय्युपेक्षेत जायां
न स्यादन्योऽप्यहमिव जनो यः पराधीनवृत्तिः ॥ - *Megh.*, 1/8

7. तां चावश्यं दिवसगणनातत्परामेकपत्नीं -
मव्यापन्नामविहतगतिर्द्रक्ष्यसि भ्रातृजायाम् ।
आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां
सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि ॥ - *Megh.*, 1/9.

8. See fn. 4(b).

9. क्षामच्छायं भवनमधुना मद्वियोगेन नूनं - *Megh.*, 2/20

10. - *Megh.*, 2/23, See also 2/24.

11. (a) कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा
नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥ - *Megh.*, 2/49.

(b) शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ
शेषान्मासान्गमय चतुरो लोचने मीलयित्वा ।
पश्चादावां विरहगुणितं तं तमात्माभिलाषं
निर्वेक्षावः परिणतशरच्चन्द्रिकासु क्षपासु ॥ - *Megh.*, 2/50

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tolerated all the anger and curse of Kubera. *P.P.* vividly describes the anger (*P.P.*, 12-15). Kālidāsa's Yakṣa refers to it while introducing himself as *'dhanapati-krodha-viśleṣita'* (*Megha.*, 1/7) and remorsefully disapproves of any job that takes away freedom of a man. (*vide* fn. 6).

Neglect to the deity (*kṛtavān devahelanaṃ - P.P.*, 15) and transgression of time to duty (*kālātyayam - P.P.*, 13) are two sins, says *P.P.*, committed by Yakṣa who also confesses - *'kālaścāvidito mayā'* (I could not remember the time of duty - *P.P.*, 25). Kālidāsa describes this negligence in duty with a pregnant phrase in the first line of *Meghadūtam : 'svādhikārāt pramattaḥ* (1/1)[12].

Moreoever, the banished Yakṣa of *P.P.* is happy neither in day nor at night (*P.P.*, 17). Similar is the condition of Yakṣa in *Megh.* In *Uttaramegha,* he says, he is clueless as to how to shorten the long nights and how to make the days less hot - there being no respite from the pangs, since the heat of separation from his wife leaves him shelterless[13]. Thus the two texts have similar thoughts and expressions.

DISSIMILARITY

On the request of Yudhiṣṭhira, in *P.P,* Kṛṣṇa describes the effects and benefits of observing *Yoginī Ekādaśī* falling on the eleventh day of the dark fortnight of *Āṣāḍha* month. He relates the story of a Yakṣa who was employed by Kubera in Alakā for collecting lotus flowers from the Mānasa lake for latter's worship of Śiva. One day, Yakṣa, while spending his time with his beautiful wife forgot to supply the flowers and hence was cursed by Kubera to remain banished from Alakā with the dreaded disease of leprocy. Roaming here and there with the disease, Yakṣa chanced upon meeting the seer Mārkaṇḍeya in the hills of Himādri by whose advice he observed the above *Ekādaśī* and became free from the curse. There is no mention of Rāmagiri in *P.P.* Rather Himādri is in picture. No cloud-messenger is found here too.

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12. 'प्रमादोऽनवधानता' इत्यमरः ।

13. संक्षिप्यते क्षण इव कथं दीर्घयामा त्रियामा
सर्वावस्थास्वहरपि कथं मन्दमन्दातपं स्यात् ।
इत्थं चेतश्चटुलनयने दुर्लभप्रार्थनं मे
गाढोष्माभिः कृतमशरणं त्वद्वियोगव्यथाभिः ॥ - *Megh.*, 2/48.

It may be noted here that in the *Cāritryavardhanī* commentary (*vide* fn. 2) Yakṣa is said to have come back home from the Mānasa Lake after two *yāmas* of night thinking it over. So naturally the three *yāmas* of night are very long for him-that too in separation.

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So there are some dissimilarities between *P.P.* and *Megh.* on the sketch of the Yakṣa story. In *P.P.* the title of the story is *Yoginyekādaśī-māhātmyam* or *Āṣāḍha-kṛṣṇaikādaśī māhātmyam.* On the other hand, Kālidāsa names it *Meghadūtam* - inventing cloud as a messenger between Yakṣa and Yakṣiṇī. Yakṣa is Hemamālī and Yakṣiṇī is Viśālākṣī in *P.P.* Kālidāsa wishes not to utter any name for them. He also seems to have decided not to take the name 'Kubera' in *Megh.* since the curse-giver is no sanctimonious in his act too.[14]

In *P.P.*, the story runs through a talk (*saṁvāda*) between Kṛṣṇa and Yudhiṣṭhira in which Mārkaṇḍeya ṛṣi describes the spiritual utility of the said *vrata* in presence of Yakṣa. Kālidāsa, however, prefers not to bring the above three Puranic characters into his story in order to cleanse it off the Puranic fragrance and to create a new genre of *Khaṇḍakāvya,* i.e., *dūtakāvya.* In *P.P.* the end of the curse on Yakṣa comes after his observance of the said *ekādaśī vrata* as per the advice of the seer Mārkaṇḍeya. But in *Megha,* Yakṣa is cursed for a limited period of one year at the end of which (on *Devotthāna Ekādaśī* of *Kārttika* month) his banishment shall end. It is to be observed that *P.P.* describes Yakṣa as a devotee of Śiva (*P.P.,* 18); but he is absolved of the curse through the observance of the *vrata* of the Vaiṣṇavas. Kālidāsa has retained this Vaiṣṇava trait in his story. His Yakṣa is banished in Rāmagiri, a place once enjoyed by Rāma and Sītā and is unshakled from the curse on the day of *Kārttika śukla ekādaśī* when Viṣṇu rises up from his cosmic slumber on the protective coil of Anantanāga.[15] Eschewing the detailed story of anger and curse (and of leprocy too) by Kubera, the poet has been successful in nourishing and nurturing the aesthetic beauty of his poetry. Deviating from the Puranic path, he has also taken more steps to beautify the first *dūtakāvya.*

Kālidāsa's Yakṣa is not just a lustful character of *P.P.* He is a responsible *bhartā* (*Megh.* 2/25,39) of his wife. He is *sahacara* (*Megh.,* 2/23, 41) of Yakṣiṇī, who loves him, so he is her *kāntā* (*Megh.,* 2/40) too. Her love for him, as depicted at length in *Uttaramegha,* is unflinched and impecable. Yakṣa thinks, she should not have been punished for his negligence. So he curtly remarks that Kubera does not have a

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14. Kubera has four other names in *Amarakośa* : मनुष्यधर्मा धनदो राजराजो धनाधिपः इत्यमरः । Kālidāsa calls him *Dhanada, Dhanapati* and *Rājarāja* - all of which are mere epithets, but avoids uttering the original name 'Kubera'. He also does not call him *'Manuṣyadharmā'*, perhaps because the latter showed no compassion (a human trait) by crusing the Yakṣa couple. cf.fn. 16.

15. *vide* fn. 11(b).

16. प्रायः सर्वो भवति करुणावृत्तिरार्द्रान्तरात्मा - *Megh.,* 2/33

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compassionate heart.[16] He uninhibitedly declares that he may have lustful love for his wife but she is his second soul too. - *Jīvitam me dvitīyam* (*Megh.* 2/23) and he is anxious to support her life (*dayitājīvitālambanārthī-Megh.*, 1/4).

Yakṣiṇī of *Megh.* is not just *surūpā* and *kāntā* of *P.P.* Her soft and languid character is aesthetically and esoterically blossomed up in the hands of Kālidāsa. She is Yakṣa's housewife (*gehinī-Megh.*, 2/17), *dayitā* (1/4), *priyā* (1/7, 1/23, 2/24) and *jāyā* (1/8, 1/9). With limited words (*parimitakathā-Megh.*, 2/23) in her lips and always engrossed in worshipping gods (*bali - vyākulā-Megh.*, 2/25), she is almost as *Sādhvī* (mendicant)[17]. She is *bhrātṛjāyā* (Megh., 1/9) and *sakhī*[18] to the cloud carrying message of her husband. Her unconsoled pangs in separation and her tearful wait for Yakṣa has been given a great aesthetic height to *vipralambha* in *Uttaramegha*.

Despite the dissimilarities, it is clear that Kālidāsa has procured the story of the cursed Yakṣa from *P.P.* It cannot be said that *P.P.* has taken the story from *Meghadūtam*, the latter being far more developed in style, plot-management (with the addition of the cloud factor inspired by *Rāmāyaṇa*) and in the delineation of *rasa*. Ornate poetry is not really a source of any archaic versification. And scholars believe that the core parts of the eighteen major Purāṇas are antecedent to classical Sanskrit poetry.

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17. मत्संदेशः सुखयितुमलं पश्य साध्वीं निशीथे - *Megh.*, 2/28
18. (a) तव सख्या - *Megh.*, 2/18
    (b) सखीं ते - *Megh.*, 2/28
    (c) सख्या स्तव - *Megh.*, 2/34
    (d) सखीं ते - *Megh.*, 2/53

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APPENDIX

YOGINYEKĀDAŚĪ - MĀHĀTMYA
OR
ĀṢĀḌHA - KṚṢṆAIKĀDAŚĪ - MĀHĀTMYA
IN CHAPTER-45, UTTARAKHAṆḌA (PART-VI)
OF PADMAPURĀṆA

युधिष्ठिर उवाच-

आषाढकृष्णपक्षे तु किं नाम्न्येकादशी भवेत् । कथयस्व प्रसादेन वासुदेव ममाग्रतः ॥१॥

कृष्ण उवाच -

व्रतानामुत्तमं राजन् कथयामि तवाग्रतः । सर्वपापक्षयकरं सर्वमुक्तिप्रदायकम् ॥२॥

आषाढस्यासिते पक्षे योगिनी नाम नामतः । एकादशी नृपश्रेष्ठ महापातकनाशिनी ॥३॥

संसारार्णवमग्नानां पोतभूता सनातनी । जगत्त्रये सारभूता योगिनीव्रतकारिणाम् ॥४॥

कथयामि तवाग्रेऽहं कथां पौराणिकीं शुभाम् । अलकायां राजराजः शिवभक्तिपरायणः ॥५॥

तस्यासीत् पुष्पबटुको हेममालीति नामतः । तस्य पत्नी सुरूपा च विशालाक्षीति नामतः ॥६॥

स तस्यां चाऽऽसक्तमनाः कामपाशवशंगतः । मानसात् पुष्पनिचयमानीय स्वगृहे स्थितः ॥७॥

पत्नीप्रेमरसासक्तो न कुबेरालयं गतः । कुबेरो देवसदने करोति शिवपूजनम् ॥८॥

मध्याह्नसमये राजन् पुष्पागमसमीक्षकः । हेममाली स्वभावेन रमते कान्तया सह ॥९॥

यक्षराट् प्रत्युवाचाथ कालातिक्रमकोपितः । कस्मान्नायाति भो यक्षा हेममाली दुरात्मवान् ॥

निश्चयं क्रियतामस्य इत्युवाच पुनः पुनः ॥१०॥

यक्षा ऊचुः - वनिताकामुको गेहे रमते स्वेच्छया नृपः ॥११॥

श्रीकृष्ण उवाच -

तेषां वाक्यं समाकर्ण्य कुबेरः कोपपूरितः । आह्वयामास तं तूर्णं बटुकं हेममालिनम् ॥१२॥

ज्ञात्वा कालात्ययं सोऽपि भयव्याकुललोचनः । अस्नात एव आगत्य कुबेरस्याग्रतः स्थितः ॥१३॥

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तं दृष्ट्वा धनदः क्रुद्धः क्रोधसंरक्तलोचनः । प्रत्युवाच रुषाऽऽविष्टः कोपप्रस्फुरिताधरः ॥१४॥

धनद उवाच -

आः पाप दुष्ट दुर्वृत्त कृतवान् देवहेलनम् । अष्टादशकुष्ठचितो वियुक्तः कान्तया तया ॥

अस्मात् स्थानाद् अपध्वस्तो गच्छस्व प्रमथाधम ॥१५॥

श्रीकृष्ण उवाच -

इत्युक्ते वचने तस्य तस्मात् स्थानात् पपात सः । महादुःखाभिभूतश्च कुष्ठैः पीडितविग्रहः ॥१६॥

न सुखं दिवसे तस्य (सोऽथ) न निद्रां लभते निशि ।

छायायां पीडिततनुर्निदाघेऽत्यन्तपीडितः ॥१७॥

शिवपूजाप्रभावेन स्मृतिस्तस्य न लुप्यते ॥ पातकेनाभिभूतोऽपि पूर्वकर्म स्मरत्यसौ ॥१८॥

भ्रममाणस्ततो गच्छन् हिमाद्रिं पर्वतोत्तमम् । तत्रापश्यन् मुनिवरं मार्कण्डेयं तपोनिधिम् ॥१९॥

यस्याऽऽयुर्विद्यते राजन् ब्रह्मणो वयसा समम् । ववन्दे चरणौ तस्य दूरतः पापकर्मकृत् ॥२०॥

मार्कण्डेयो मुनिवरो दृष्ट्वा तं कम्पितं तथा । परोपकरणार्थाय समाहूयेदमब्रवीत् ॥२१॥

मार्कण्डेय उवाच - कस्मात् कुष्ठाभिभूतस्त्वं कुतो निन्द्यतरो ह्यसि ॥२२॥

श्रीकृष्ण उवाच - इत्युक्तः स प्रत्युवाच मार्कण्डेयं महामुनिम् ॥२३॥

यक्ष उवाच -

राजराजस्यानुचरो हेममालीति नामतः । मानसात् पद्मनिचयमानीय प्रत्यहं मुने ॥२४॥

शिवपूजनवेलायां कुबेराय समर्पये । एकस्मिन्दिवसे चैव कालश्चाविदितो मया ॥२५॥

पत्नीसौख्यप्रसक्तेन शोकव्याकुलचेतसा । ततः क्रुद्धेन शप्तोऽस्मि राजराजेन वै मुने ॥२६॥

कुष्ठाभिभूतः संजातो वियुक्तः कान्तया तया । अधुना तव सान्निध्यं प्राप्तोऽस्मि शुभकर्मणा ॥२७॥

सतां स्वभावतश्चित्तं परोपकरणे क्षमम् । इति ज्ञात्वा मुनिश्रेष्ठ मां प्रशाधि कृतागसम् ॥२८॥

मार्कण्डेय उवाच -

त्वया सत्यमिदं प्रोक्तं नासत्यं भाषितं यतः । अतो व्रतोपदेशं ते कथयामि शुभप्रदम् ॥२९॥

आषाढे कृष्णपक्षे तु योगिनीव्रतमाचर । अस्य व्रतस्य पुण्येन कुष्ठं यास्यते वै ध्रुवम् ॥३०॥

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श्रीकृष्ण उवाच -

इति वाक्यमृषेः श्रुत्वा दण्डवत् पतितो भुवि । उत्थापितः स मुनिना बभूवातीव हर्षितः ॥३१॥
मार्कण्डेयोपदेशेन व्रतं तेन कृतं यथा । अष्टादशैव कुष्ठानि गतानि तस्य सर्वशः ॥३२॥
मुनेर्वचनतः सम्यग् व्रते चीर्णेऽभवत् सुखी । ईदृग्विधं नृपश्रेष्ठ कथितं योगिनीव्रतम् ॥३३॥
अष्टाशीतिसहस्राणि द्विजान् भोजयते तु यः । तत्समं फलमाप्नोति योगिनीव्रतकृन्नरः ॥३४॥
महापापप्रशमनी महापुण्यफलप्रदा । कथनाच्छ्रवणान्मर्त्यः सर्वपापैः प्रमुच्यते ॥३५॥

इति श्रीमहापुराणे पाद्म - उत्तरखण्ड - उमापति - नारद - संवादान्तर्गत - कृष्ण - युधिष्ठिरसंवादे आषाढकृष्ण-योगिन्येकादशीमाहात्म्यकथनं नाम चतुष्पञ्चाशत्तमोऽध्यायः ॥५४॥

पद्मपुराणम्, सं. विश्वनाथ नारायण, प्र. महादेव चिमणाजी आपटे, आनन्दाश्रममुद्रणालयम्, पुण्यपत्तनम्, १८९४, पृ. १३५९-६१ ।

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૩૭૮	**વિદુરનીતિનું વિષયપરિશીલન** - ડૉ. અંબાલાલ દ. ઠાકર (૨૦૦૭)	૧૧૫.૦૦
૩૭૯	**સ્વાધ્યાય-સૂચિ (પુસ્તક ૧-૨૫)** - જયંત ઉમરેઠિયા (૨૦૦૭)	૨૧૫.૦૦

પ્રાપ્તિસ્થાન : **યુનિવર્સિટી પુસ્તકવેચાણ વિભાગ,**
પ્રો. સી.સી. મહેતા ઓડિટોરિયમ, જનરલ એજ્યુકેશન સેન્ટર સામે,
ડી.એન. હોલ ક્રિકેટ ગ્રાઉન્ડ સામે, પ્રતાપગંજ, વડોદરા - ૩૯૦ ૦૦૨.

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DR. NANDI'S OBSERVATION ON *HARAṆA* (PLAGIARISM)

V.M. KULKARNI*

Dr. Nandi makes the following observations on *Haraṇa* in his (critical) Introduction prefacing the text of *Ācārya* Hemacandra's *Kāvyānuśāsana*.[1] It is perhaps the best of all editions published so far. He deserves all praise for this excellent edition. In a sense he calls it and rightly too, a compilation. His (critical) Introduction, however, tempts us to call it an edition. His observations are pretty long but we reproduce them here (verbatim for full) and correctly understanding his point of view.

He (Hemacandra) quotes literally from the great Mahima without mentioning his name. Here too, H.C. knows that the learned know that this is from Mahima. There was no intention of plagiarism, nor was a question of earning royality amount was involved. People i.e. the learned *ācāryas* carried their own name and fame and dignity which could not be dwarfed by such apparent acceptance. Actually all this is an honorable acceptance and not plagiarism - *"tad etan na haraṇam, api tu svī-karaṇam"*. Actually to think of a tendency to plagiarism in case of these great (*ācāryas*) reflects only the small mind-set of modern scholars. The (*ācāryas*) need no defence. H.C. was a *yogī*, a detached soul and whatever he wrote or composed was in the spirit of helping the cause of the aspirants in Gujarat, or, in the spirit of world-solidarity, with an open mind and for the nourishment and expansion of knowledge only. It is only out of a sense of love and pity for the people with no direct insight into the lore of poetry or any other branch of knowledge, did H.C. attempt this task of composing works on poetics, grammar, philosophy, lexicons, etc. What he attempted was a sort of critical estimation of all the thought currents and material available to him by way of national heritage, and re-arranges the same for the benefit of posterity. He laid down, in a simple and flowing style the wisdom of the ancients for the benefit of the lesser Souls, who were sparsely gifted. Actually for those, who are gifted souls, who are the past masters - *ārūḍha*

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1 *Kāvyānuśāsana of Ācārya Hemacandra,* ed. Prof. R.C. Parikh and Dr. V.M. Kulkarni, pub. Mahavira Jaina Vidyalaya, Bombay (Mumbai), 1964

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yogins - of poetic art and/or criticism, current has sprung from which source etc. So, it is advisable and dignified to think that this great (*ācārya*) has kept the gates of his heart, mind and intelligence open, to admit all healthy thoughts from whichever source and to absorb them, weave them in a newer design and pass over to posterity.

Of course, we may add here that at times we fail to get at the logic of the great *ācārya's* presentation in course of his treatment of the blemishes. At times we cannot decipher a solid system or logic working behind his presentation. But again, may be here also, before pronouncing a judgement over H.C.'s presentation, it may be safer for us to find some fault perhaps with our leser understanding of facts. At least we fail to get at the system attempted by H.C. This happens, for example, when, say, in the context of the consideration of blemishes, the *ācārya* quotes passages and passages in the *Viveka* from the original sources, say for example the *Vyakti-viveka* of Mahimabhaṭṭa, but in between he picks up some full or half sentences from the original and places them in the body of the text, i.e. the *Alaṁkāra-cūḍā-maṇi*. We fail to ascertain any logic behind it. But perhaps some greater scholar may, in future, attempt a more convincing explanation of this. We are open to this attempt. But this zig-zag route of quoting, first in the *Viveka*, then taking it into the *Alaṁkāra-cūḍā-maṇi*, and then, once again getting down to the *Viveka* for continuation, at least leaves us dumb-founded ! At times the original writer has written a particular line in a particular context and the *ācārya* picks it up and transplants it totally in a new context ! At least we have failed to explain this sort of a presentation, or whatever the scheme behind it. Can we imagine that this could be a mistake of a scribe who is not well versed in a given lore, or thinks himself to be wiser than the author ? Is it required that a fresh attempt at fixing a critical text of H.C.'s *Kā.śā.*, with *Viveka*, is the need of the hour ? We leave this matter for the present to a greater scholar having a better insight as compared to the present writer. But we said all this in view of the useless attempt at under-rating the *ācārya* by such great savant as Dr. S.K. De or Dr. Kane or Dr. Raghavan or by such great scholar as Prof. Parikh to defend H.C. against that onslaught. But the fact remains that something is there in H.C.'s scheme of presentation. Both here while dealing with the topic of blemishes, or while considering the topic of *"Kavi-Śikṣā"* i.e. making of a poet, - that does not go well with our normal grasp or understanding of topics. May be, the blame lies with us. So, it is advantageous to observe in the end, that like poetry, H.C.'s three-tier-work, i.e. the *Kā.śā* is also *"akhaṇḍa-buddhi-samāsvādya"* i.e. to be grasped as a whole and not in parts !

After going through the (critical) Introduction, I remembered that years back I

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had written a paper on "Sources of Hemacandra's *Kāvyānuśāsana*". It has been included in my book called *Studies in Sanskrit Sāhitya Śāstra*[2]. My arguments go to support Dr. Nandi's stand. Hemacandra's work (*Kāvyānuśāsana*) does not constitute an original contribution. Instead of briefly summarizing or paraphrasing or dissolving or describing in his own language the theories and doctrines of his predecessors, two illustrations to be mentioned by name, if Hemacandra chose or preferred to present them in their original form, we need not find fault with them. Besides we can not forget the fact that his writing was of a scientific nature and in such works such quotations are justified. We will be betraying our poverty of imagination and scant respect for Hemacandra's intelligence if we were to insinuate that Hemacandra pretended that all the passages which he quoted would pass as his own. The truth of the matter is that Hemacandra regards all the masterpieces of his predecessors as the property of the entire world."

We would like to add one more very important argument:

Pramāṇamīmāṁsā[3] is a Jain work on logic by Hemacandra. Immediately after salutation to the Arihant, he informs us that he is writing a commentary on the *Sūtras* of Jain doctrine composed by him. At the very beginning of this commentary the *Pūrvapakṣa*[4] asks the author if these *Sūtras* on Jain doctrine are your own then what and made by whom. Were the *Sūtras* prior to yours? He answers: you have raised only a very narrow question. You might as well ask: what and made by whom were the *Sūtras* on grammar and were the *Sūtras* prior to Pāṇini, Piṅgala, Kaṇāda, Akṣapāda etc. The fact is these *Sūtras* are indeed without a beginning. They however, appear newer and newer according to as they are presented in abridged or expanded forms (*Saṁkṣepa-vistāra-vivakṣyā*) and are to be work of this or that person. Whether this definition of originality and authorship satisfied his (Hemacandra's) critics, we do not know. We have to state that Hemacandra's statement, word for word is based on Jayantabhaṭṭa's *Nyāyamañjarī* and that Jayantabhaṭṭa was a great and famous *Naiyāyika* (Logician). In a way Hemacandra has silenced his contemporaries and future critics as well.

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2 Kulkarni, V.M. *Studies in Sanskrit Sāhityaśāstra*, B.L. Institute of Indology Patan (New Delhi)

3 *Hemcandra's Pramāṇamīmāṁsā* - a work on Jaina Logic, ed. Nagin J. Shah, Gujarat Vidyapith, Ahmedabad - 14, 2002

4 P.20, see also Bombay edn, Introduction by R.C. Parikh, p 64, fn. 1: by R.C. Parikh, p. 64, fn.1

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PREMĀNANDA AND HIS GUJARĀTĪ PAURANIC *ĀKHYĀNAS* - WITH SPECIAL REFERENCE TO THE *SUDĀMĀCARITRA*

M.L. WADEKAR*

Introductory-

In the Medieval period, many Gujarātī poets right from Narasiṁha (1414-1480 A.D.) to Dayārāma (1770-1853 A.D.) have composed numerous *Ākhyāna*s in Gujarātī, depicting Pauranic narratives. Among them, the *Ākhyāna*s of Premānanda are considered to be of highest order and most popular, read even now with great interest by masses. Premānanda was a Brahmin belonging to *Mevāḍā Coviso* caste. He mentions himself as *Vipra* and *Bhaṭa*.

छे वीरक्षेत्र वडोदरुं, गुजरात मध्ये गाम;
चतुर्वंशी न्यात ब्राह्मण, कवि प्रेमानंद नाम । - सुदामाचरित्र १४.१२
वडोदरावासी चतुर्विंशी विप्र प्रेमानन्द - अभिमन्यु-आख्यान ५१.३०.
भट प्रेमानंद अेम ओचरे श्रोतजन बोलो श्रीहरि - अभिमन्यु-आख्यान ५१.३०.

His father's name was Kṛṣṇarāya. Premānanda (1645 A.D. -1712 A.D.) was born in Vadodara but shifted to many places like Surat, Buhranapur and Nandurbar for his livelihood. He has mentioned the date of composing of *Ākhyāna* at the end of most of them.

संवत सत्तर अट्ठावीसे श्रावण७ण सुद द्वितीयाय
ते दहाडे पूरण थयुं अभिमन्यु-चरित-महिमाय - अभिमन्यु-आख्यान ५१.३३

He was well-versed in Sanskrit and he was Rhapsodist (*kathākāra*) by profession. He is considered to be the best among poets, composing the *Ākhyāna*. He is *Ākhyānaśiromaṇi*.

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His Contribution-

Premānanda has contributed immensely to the Gujarātī literature by his more than twenty five poetic works, out of which thirteen are *Ākhyānas*, most of which contain date of composing.

His *Ākhyānas* are :

	Name	Based upon
1	*Raṇayajña* (A.D.1690)	*Rāmāyaṇa*
2	*Abhimanyu-Ākhyāna* (A.D.1671-1672)	*Mahābhārata*
3	*Nalākhyāna* (A.D.1686)	*Mahābhārata*
4	*Okhāharaṇa* (A.D.1666-67)	*Bhāgavatapurāṇa*
5	*Rukmiṇīharaṇa* (A.D.1684)	*Bhāgavatapurāṇa*
6	*Sudāmācaritra* (A.D.1681)	*Bhāgavatapurāṇa*
7	*Daśamaskandha* (no date mentioned)	*Bhāgavatapurāṇa*
8	*Vāmanakathā* (date not mentioned)	*Vāmanapurāṇa*
9	*Madālasākhyāna* (A.D.1672)	*Mārkaṇḍeyapurāṇa*
10	*Candrahāsākhyāna* (A.D.1671)	*Jaiminīya Aśvamedhaparva*
11	*Sudhanvākhyāna* (A.D.1684)	*Jaiminīya Aśvamedhaparva*
12	*Huṇḍī* (A.D.1677)	Life of Narasiṁha Mahetā
13	*Śrāddha* (A.D.1681)	Life of Narasiṁha Mahetā
14	*Kuṁvarabāinuṁ Māmeruṁ* (A.D.1683)	Life of Narasiṁha Mahetā

(His other literary compositions are 15 *Svarganī nisaraṇī* 16 *Phuvadāno phajeto* 17 *Vivekanajhāro* 18 *Viṣṇusahasranāma* 19 *Śāmalaśāno Vivāha* 20 *Bālalīlā-vrajavelā*

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21 *Dānalīlā* 22 *Bhramaragītā* 23 *Bhramarapacīsī* 24 *Pāṇḍavonī Bhāñjagaḍa* 25 *Rādhikānā dvādaśamāsa*. Besides these, more than 17 literary compositions, including *Ākhyānas* and three plays are ascribed to him.)

Thus, six *Ākhyānas* are based upon Purāṇas - *Okhāharaṇa, Rukmiṇīharaṇa, Sudāmācaritra* and *Daśamaskandha* (Source-*Bhāgavatapurāṇa*), *Vāmanakathā* (*Vāmanapurāṇa*) and *Madālasākhyāna* (Source- *Mārkaṇḍeyapurāṇa*). In this paper, attempt is made to focus upon these Pauranic *Ākhyānas* by Premānanda and their peculiarity and divergence from the Pauranic sources. The special reference will be given to the *Sudāmācarita*.

Pauranic *Ākhyānas* by Premānanda-

1 *Okhāharaṇa-*

Based upon the *Bhāgavatapurāṇa*, this *Ākhyāna* contains the story of the love affaire of Uṣā/Okhā and Aniruddha and their marriage in 29 *Kaḍavāṁs*, written in 1666-67. It incorporates *Śṛṅgāra* and *Vīra* sentiments.

2 *Rukmiṇīharaṇa-*

Based upon the *Bhāgavatapurāṇa*, *Rukmiṇīharaṇa* is *ākhyāna* of 25 *Kaḍavāṁs*, written in 1684 A.D. Śrīkṛṣṇa's marriage with Rukmiṇī after carrying her away by Him is narrated.

3 *Sudāmācaritra-*

This *Ākhyāna* is based upon the *Bhāgavatapurāṇa*. It contains fourteen *Kaḍavāṁs*, written in 1682. The story of Sudāmā meeting Śrīkṛṣṇa is narrated. This will be treated in details in this paper.

4 *Daśamaskandha-*

In 1709, Vallabha Bhaṭa from Surat, composed *Ākhyānas* on the 1-9 and 11th and 12th *Skandhas*, but not on 10th *Skandha*. In view of this, it may be that Premānanda tried to compose *Ākhyāna* on the *Daśamaskandha* of the *Bhāgavatapurāṇa*, but could

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not complete it, which was then completed by his disciple Sundara in 1740 A.D.

5 *Vāmanacaritrakathā-*

It contains the *Vāmanakathā* of the Purāṇas, especially the *Vāmanapurāṇa*. No date of composing it, is mentioned. Lord took the form of Vāmana (dwarf-a small Brahmin chap) and subjugated the king Bali by his three strides.

6 *Madālasā-Ākhyāna-*

It is based upon the *Mārkaṇḍeyapurāṇa*. It contains 35 *Kaḍavāṁs*, with preponderance of *Vīra* and *Adbhuta* sentiments. It was composed on fifth *tithi* of the black fortnight of *Caitra* in 1672 A.D. The marriage of Ṛtudhvaja with Madālasā by killing demon Tālaketu, with the tricks made by Pātālaketu, the brother of Tālaketu, Madālasā is instigated for suicide, Ṛtudhvaja rejuvenates Madālasā with help of Candra and Cūḍāmaṇi snakes.

Peculiarities of a Gujarātī *Ākhyāna:*

Ākhyānakāra - the rhapsodist is called Māṇabhaṭṭa and his narrative is known as *Māṇabhaṭṭa-Ākhyāna*. *Māṇa* means copper pot-*Gāgara* or *māṭha* in regional language. The narrator goes on expounding the theme, while making the musical sounds by beating the copper-pot with the rings worn by him in his fingers.

Outward nature:

1 It was to be sung for many days at nights, with intervals before masses.

2 It began with benediction to God or Goddess.

3 Previous events and main theme are narrated.

4 It is divided in different chapters called *Kaḍavuṁ*, having *kaḍīs* (verses), narrating one event or an episode. The last concluding verse, with two lines is called *Valaṇa* or *Uthalo*.

5 Lastly, *Phalaśruti*, details about composer, his name, caste, place, year of composition and details about the composition like number of *Kaḍavāṁs*, *Kaḍīs* and *Rāgas* are mentioned.

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Internal features:

1 *Ākhyānas* were mostly based upon some narratives of *Rāmāyaṇa*, *Mahābhārata*, Purāṇas or even life of revered saints.

2 For attracting masses, different sentiments-*Śṛṅgāra*, *Hāsya*, *Karuṇa*, *Adbhuta* etc. were employed, with alterations and interpolations in the original.

3 These *Ākhyānas* were in regional language, e.g. Gujarātī and fully narrated the Regional traditions and customs, life styles, costumes and behaviour. This sometimes minimized the dignity and prestige of the original character.

4 Events and episodes were narrated before the masses as happening before their eyes.

5 Acting skill and natural dialogues were also introduced for making the narrative lively and attractive, arousing curiosity about future events.

6 Different *Rāgas* and melodies were employed. All narratives were *Geya*, fit to be sung.

7 Language was simple, sweet, pictorial and easy to be understood by the masses for whom these were meant.

It is a mediaeval poetic variety, with the intermingling of Poetic skill, Music and Dramatic elements. All narratives are made more general and fit to be cherished by the masses. Sometimes, amusement is tried even at the cost of propriety and authenticity. But these *Ākhyānas* served the great purpose of inculcating religious, moral and devotional virtues among masses.

Premānanda is not only indebted to Purāṇas for his narratives but also to his predecessors. He sometimes borrows chapters and chapters or a line or lines of his predecessors, with slight alterations, even then with his own poetic genius, he has transformed them into the best pieces of *Ākhyānas* and poetry, even surpassing his predecessors.

Sudāmācaritra-

1 The *Bhāgavatapurāṇa* contains the episode of Sudāmā only in two *adhyāyas* (80 and 81) of the *Daśamaskandha*, having about 45 + 41= 86 verses. Premānanda

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has narrated it in a very poetic manner in 14 *Kaḍavāṁs* (songs) with 15, 23, 14, 25, 19, 25, 29, 12, 10, 15, 24, 27, 23, 15 = 276 *kaḍīs* (verses). This clearly points out that he has enlarged the theme three times more than the original, with his own genius. The date of composition of this work is 8th July 1681. (Thursday, *Tṛtīyā Tithi* of *Śrāvaṇa Śuddha*, in *Saṁvat* 1738). Shri Shankaradas Desai, land-owner of Nandurbar had given him refuge. The *Sudāmācaritra Kathā* (narration) of Premānanda was arranged there at Nandipara in Nandurbar.

संवत सत्तर आडत्रीस वरसे, श्रावण सुदि निदान;
तिथि तृतीयाओ भृगुवारे, पदबन्धन कीधुं आख्यान । सुदामाचरित्र १४.१३
उदर निमित्त परदेश कीधो, सेव्युं नंदरबार;
नंदीपरामां कथा कीधी, यथा बुद्धि अनुसार । सुदामाचरित्र १४.१४

2 Premānanda clearly admits his indebtedness to the *Daśamaskandha* of the *Bhāgavata*, where there is conversation between Śuka and king Parīkṣita.

शुकस्वामी कहे सांभळ राजा परीक्षित पुण्यपवित्र
दशमस्कन्ध अध्याय अेंशीमें, कहुं सुदामाचरित्र ।।१.३

No name of Sudāmā (sometimes known as Śrīdāma) is found in the *Bhāgavatapurāṇa*, he is simply a poor Brahmin -*kaścid-brāhmaṇa*, a bosom friend of Śrīkṛṣṇa, detached, calm and self-controlled. The story is narrated for explaining the great exploits of Śrīkṛṣṇa and the greatness and importance of *Bhakti* in the *Bhāgavatapurāṇa*, whereas Premānanda expounds the background of the story by narrating their residence at the preceptor -Sāndīpani's *Āśrama*, obtaining fourteen *Vidyās* (*Bhāgavata* 45.36 mentions sixty four *kalās* also) in sixty four days. Premānanda mentions that Sudāmā as a Senior student to whom even Balarāma and Kṛṣṇa consulted for lessons. The word *kucaailasya* (wearing bad garments) of the *Bhāgavata* is translated by Premānada as *ghelomelo* (with indecent and dirty clothes)

तेनी निशाळे ऋषि सुदामो वडो विद्यार्थी कहावे
पाटी लखी देखाडवा रामकृष्ण सुदामा पासे आवे १.५

While departing after their stay at preceptor's hermitage, Premānanda makes suggestion of their future meeting, thus preparing the ground for the narration.

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कृष्णसुदामो भेटी रोया, बोल्या विश्वाधार;
मानुभाव! फरीने मळजो, मागुं छुं अेकवार १.९
गद्गद कंठे कहे सुदामो, मागुं देव मुरारि!
सदा तमारां चरणविषे रहेजो मनसा मारी १.१०

All this is a preliminary matter, newly added by Premānanda.

3 Sudāmā is said to have ten children, enthroned with pitiable poverty, but could survive on scanty food, since Śītalā, the goddess, had sprinkled the drop of nectar -immortality upon them. Here his having ten children is narrated to aggravate his poor condition. The regional belief in the worship of the Goddess Śītalā, with whose grace only, the children survive is indicated.

दश बाळक थया सुदामाने, दुःखदरिद्रे भरियां;
शीतलाअे अमीछांटो नाख्यो, थोडे अन्ने ऊछरियां. १.१३

The chaste wife of Sudāmā is described to be washing clothes and filling water at other's house for the subsistence of his family. His poverty is vividly described. No food, no good clothing and bed, no ornaments, no good house to live in, no religious ceremonies like offering food to gods, cow, ancestors in *Śrāddha* etc. All this shows that all such religious ceremonies were obligatory in the society. To the son of such a poor Brahmin, no one would naturally dare to give his daughter in marriage. This also shows prevailing social custom that son's of a poor Brahmin were not given preference in marriage. Sudāmā with the enlarged nails and matted hair, sleeping on the collected *Darbha* grass and his wife, without auspicious mark on the forehead - all these facts indicate his extreme poverty. Moreover, there is a sarcastic remark that from the mouth of the wife of Sudāmā that Brāhmaṇa should not feel ashamed in supplicating.

भिक्षानुं काम कामिनी करे, कोनां वस्त्र पखाळे ने पाणी भरे;
जेमतेम करीने लावे अन्न, निज कुटुंब पोषे स्त्रीजन ।। २.३
धातुपात्र नहि कर साहवा; साजुं वस्त्र नथी सम खावा;
जेम जळविण वाडी-झाडुवां; तेम अन्न विण बाळक बाडुवां. २.८
आ नीचां घर, भीतडिओ पडी, श्वान-मंजार आवे छे चडी;
अतीत फरीने निर्मख जाय, गवानिक नहि पामे गाय. २.९

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वाध्या नख ने वाधी जटा, माथे ऊडे राखोडीनी घटा;
दर्भ तणी तूटी सादडी, ते उपर नाथ ! रहो छो पडी. २.१४
नहि ललाटे देवां कंकु, आ शरीर अन्न विना सूकुं २.१६
ब्राह्मणने भीखतां शी लाज? २.२२

4 The wife of Sudāmā has directly asked Sudāmā to go to his friend Śrīkṛṣṇa, who would give him ample wealth for his sinking family in the *Bhāgavata*, but Premānanda's *Ākhyāna*, the wife of Sudāmā narrates their dilapidated condition first and then points out that when there is friendship with Śrīkṛṣṇa, why he should suffer. Premānanda explains this with many practical examples. It is like not getting desired object even standing under wish-fulfilling tree, a creature in water, craving for water, suffering from cold in the presence of the fire, drinking of nectar, yet fearing from death etc. Even Dhruva, Bibhīṣaṇa, Prahlāda and Ambarīṣa-all devotees had supplicated the lord Śrīkṛṣṇa. ध्रुव बिभीषण प्रह्लाद अंबरीष जाच्या श्री जगदीश ३.११. To all these arguments, there are several counter-arguments by Sudāmā also, in which he also explains the law of *Karma* - as you sow, so you reap. दीधा विना केम पामीअे? नथी आप्युं जमणे हाथ ४.४. But his wife is very practical, who does not like all such philosophy. She says - without food even the devotion is not possible. Śiva has Annapūrṇā, the Sun has the *akṣayapātra*, Vasiṣṭha had *kāmadhenu* and the gods have *Kalpavṛkṣa* with them. Ultimately, he decides to go to meet his friend. He is described-

भाले तिलक ने माला कंठे, राम भणतो जाय;
मूंछ-कूछनु जाळ वाध्युं, कर्दम दीसे काय. ५.१४
एक हस्ते ग्रही ज्येष्टिका, ने एक करे तुम्बीपात्र ५.१७
कौपीन जीरण वस्त्रनुं, वनफूल छे परिधान ५.१८

5 In the sixth poem, there is description of the majesty of Dvārakā (1-3)

कनककोट-झलकारा करे, माणेकरत्न जड्यां कांगरे. ६.१
बहु कोठार कोशीसां पर्म, जोवा सरखुं विश्वकर्मानुं कर्म;
दुर्गे धजा घणी फरफरे, दुंदुभि ढोल घणां गडगडे. ६.२
सुदर्शन फरतुं सूसवे, गंभीर नाद सागर घूघवे;
कलोल गोमती-संगम थाय, चतुर्वर्ण त्यां आवी न्हाय. ६.३

and how the ladies and children of Dvārakā ridiculed this poor Brahmin. The children

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even pelted stones, clapped and made fun of him by imitating his actions at his back. The ladies of Yādava race even laughed at him with sarcastic remarks about him- what a fortunate lady, who has such a husband ! He is a Moon or Cupid, who has even surpassed Śrīkṛṣṇa and Balarāma in beauty. The minds of the chaste woman will be deluded by him. The description of the palace of Śrīkṛṣṇa is found. On seeing the great prosperity and wealth, Sudāmā is said to have many confounding thoughts, regarding comparison of economic position of the two students of the identical preceptor and thinks about the inscrutable working of *Karma*.

6 In the Seventh poem, there is detailed depiction of Harem, where Śrīkṛṣṇa, is being served by eight main and sixteen thousand queens. The *Bhāgavata* mentions only sixteen thousand queens here. The *Bhāgavata* treats Sudāmā like *Agraja*- elder brother of Śrīkṛṣṇa, while Premānanda deliberately mentions him as a *diyera*, the younger brother (and not *Jeṭha*-the elder brother) of the queens of Kṛṣṇa. This change is necessary, so that the queens can make fun of the younger brother and not possibly of the elder one.

जोई हास्य करे सहु नारी रे, आ तो रूडी मित्राचारी रे!
घणुं वांका बोली सत्यभामा रे! आ शुं फूटडां मित्र सुदामा रे! ८.२६

Śrīkṛṣṇa inquires about well-being. His poverty is again hinted at. There is dramatic irony in his inquiry about sons and wife. 'Are you not having the happiness of sons? Or is my brother's wife so quarrelsome that she extracts blood from your body?'

के सुख नथी संताननुं, कांई कर्मने दोषे ?
के भाभी अमारां वढकणा। ते शुं लोहीडुं शोषे ? ९.७

7 In the *Bhāgavata*, Śrīkṛṣṇa narrates the incidents of their student-hood, Premānanda also incorporates the description of events and activities in the tenth poem. But here one line contains the question and the second half contains its answer. Thus entire poem is in the form of dialogue of question-answer fashion. This is the peculiarity of Premānanda's style. The incident of going out in the stormy rain is narrated as in *Bhāgavata*. But the hungry Sudāmā is said to have all alone, leaving aside Rāma and Kṛṣṇa, eaten up the grams, given by the wife of preceptor. This is the reason why Sudāmā is still encircled by poverty due to that sin.

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सवा शेर शेकेला चणा, गोराणीअे बांध्या आप,
अमो छाना तमो आरोगिया, हाजी, दरिद्र थया तेणे पाप. १०.८

8 *Bhāgavata* simply says that Sudāmā was somewhat shy to offer the *Pruthukas*. While Premānanda narrates that Sudāmā actually tried to conceal under his knees the *gāṁṭhaḍī* (bag of shattered clothes) of *Taṇḍula*. Śrīkṛṣṇa asks him to take it out, but ultimately snatches them from him. He opened all the rags -thus destroyed in other words all the worldly attachments of him. *Bhavanā Bandhana Chodyā, Bhavanī Bhāvaṭha bhāgī*. Even in one handful, he offered great majesty to him. When Śrīkṛṣṇa is said to have taken second handful of rice, Rukmiṇī is said to have warded him off by saying- *Ame Anyāya śo kīdho nātha*? The words are full of dual meaning.

9 Sudāmā is disappointed, since Śrīkṛṣṇa did not give him anything. Several thoughts emerge in his mind. He repents for his action. He should not beg before his friend and thinks of other means of subsistence. His pitiless, deceitful and cunning friend has given nothing in exchange of his handful of rice, but again he thinks that Kṛṣṇa does not remain, without repaying. He has elevated the wives of sages, Kubjā and Vidura. He then blames his *karma*. Ultimately, in the words of the *Bhāgavata*, he gets knowledge that it is good that he did not give wealth, otherwise, he would have forgotten the devotion to him.

विवेकज्ञान सुदामे ग्रह्युं, धन नव आप्युं तो वारु थयुं.
धने करी मद मुजने थात, भक्ति हरिनी वीसरी जात. १३.२५
अधनोऽपि धनं प्राप्य माद्यन्नुच्चैर्न मां स्मरेत्।
इति कारुणिको नूनं धनं मे भूरि नाददात्।।भागवतम्-१०.८१.२०

10 His confusion after reaching home is dramatically depicted, in which he is confounded about his home, wife and children. He could not recognize even his wife, from whom he keeps himself away by running away from her.

General Observations-

1 The *Kaḍavāṁs* (poems) are to be sung in different regional *rāgas*. They are also mentioned in the text-*Rāmagrī, Sāmerī, Sāraṅga, Māru, Naṭa, Malāra, Vasanta, Mevāḍo* and *Dhanāśrī*.

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2 The Sanskrit and also regional, colloquial, onomatopoetic words are freely made use of. e.g.

Sanskrit-

रमारमण (1.2), अशन (1.6), निर्मुख (4.10), गोमतीमज्जनफल (3.1), पाणि (3.10), कर्दम (5.14), शर्वरी (11.24).

Regional- वागलां - futile action, आंगला - long robe, (2.12), बाडुवां - pitiable (2.8), भावठ - calamity (2.23), मणा - defect (6.4), त्रूठ्यां - pleased (11.24), आंणवट - ornament of toe (13.14), वीछुवा - ornament of fingers of feet (13.14).

Onomatopoetic- तगतगता (५.८), फटक-फटक (५.१५), फरफरे-गडगडे (६.२), झमक-झमक (६.१५), झांघड-झांघड (६.१६), घम्मर (७.७).

3 The lively dialogues, vivid descriptions, proper characterization, depiction full of Sentiments-*Bhakti*, *Śānta*, *Hāsya*, *Karuṇa*, *Adbhuta*, figures of speech like *Anuprāsa*, *Yamaka*, *Śleṣa* (*bhavanī bhāvaṭha jāya*), *Upamā*, *Svabhāvokti*, dramatic irony etc. e.g.

के सुख नथी संताननुं, कांई कर्मने दोषे ?
के भाभी अमारां वढकणां, ते शुं लोहीडुं शोषे ?९.७
दोह्यलां हर्यां ने सोह्यलां कर्यां १४.२

4 Allusions to social customs and conditions, religious practices e.g. *Śītalāpūjā*, *ṣoḍaśopacārapūjā* (9.6), *Devapūjā*, *Pañcamahāyajña*, *Śrāddha*, *Koṭīdvaja* (11.23) custom (owner of Crores should hoist a banner in his house, one with lakhs, a lamp and one with fifty six crores should have a drum, beaten in his house-कोटी ध्वज, लाखेणा दीपक, वाजे छप्पन उपर भेर-१३.२३) etc. Sudāmā speaks of his wife as *Raṇḍā*. A Brahmin lady was required to wash clothes and fill water in other houses etc.

5 The Narrative is full of devotional sentiment imbibed with Poetry, Drama and Music.

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2 *Śrīmadbhāgavatapurāṇam* (*mūlamātram*), pub. Gitapress Gorakhpur, Gorakhpur, Twelfth ed. *Saṁvat* 2037

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RĀMĀYAṆA EPISODES IN THE *RĀMACARITĀBDHIRATNAM* - A STUDY IN INNOVATIONS

SATYA VRAT VARMA*

Contrary to the bulk of the contemporary *mahākāvyas* which are distinguished by pleasing lucidity and directness, the *Rāmacaritābdhiratnam (RCR)*[1], a *mahākāvya* in fourteen cantos by Pt. Nityananda Shastri (1889-1961 A.D.) is overwhelmed by an array of bewildering complexities. It represents a *tour de force* on the part of the author who is fired with a zeal to work up a versified tome, that, more than providing him aesthetic pleasure, means to overawe even the most spunky reader. It arrogates to itself the high-sounding sobriquet of *Mahācitrakāvya,* but in fact represents the nadir of the literary jugglery, euphemistically called *adhamakāvya* by eminent critics. The *RCR* means to perform the stupendous feat of absorbing in its ambit Canto one of the *Bālakāṇḍa* of the *Vālmīki-Rāmāyaṇa* in a way that, when read sequentially, the first syllables of the different feet of its verses yield the complete text of the said Canto. It was doubtless a deterring task and demanded phenomenal equipment in grammar, semantics, poetics, prosody and lexicon to successfully grapple with it. With a unique command over a host of *śāstras,* the author was well equal to the formidable task. He resorted to a number of devices/ gimmicks to embody Vālmīki's text in his poem. That may be a tribute to his wide erudition, the resulting tome, however, is the despair rather than the envy of the connoisseur. As a traditional *Paṇḍita* out to parade his profound learning, he has virtually turned the *RCR* into an omnibus to carry the cargo of his pedantry in the guise of Rāma-saga. The *RCR* may not have been intended, like the *Bhaṭṭi-kāvya* to illustrate the corpus of the Pāṇinian rules, but it is deliberately stuffed with strings of intricate grammatical formations, that, in essence, serve the same purpose. It is however heartening that despite the author's pronounced predilection for the literary gimmicks, the theme of the poem has not lapsed into the background. If anything, it moves at a brisk pace to cover the

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1. *Rāmacaritābdhiratnaṁ* by Nityananda Shastri, Chief Editor : Devarṣi Kalanath Shastri. Edited with Sanskrit commentary *Śāṇa* by Pt. Bhagvati Lal Shastri and Hindi translation by Pt. Mohan Lal Pandeya, Acharya Nitya Nand Shastri Smṛti Sanskrit Shiksa Evam Shodh Sansthan, A-136, Lake Garden, Kolkata, 2005 A.D.

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whole saga of Rāma's career, as visualized by the poet. He has made some notable changes to the story to bring it in line with the version popularized by Tulasīdāsa's immortal epic, the *Rāmacaritamānasa (RCM)*[2]. A perceptive analysis of the innovations introduced by the author is sure to underscore their significance in the story.

PŪRVARĀGA

The saga of intimate exchanges between Rāma and Sītā in the pleasure-garden in Mithilā prior to their marriage, lovingly transplanted in the *RCR* by the author, is not met within the *Vālmīki-Rāmāyaṇa*. Though the episode is detailed with gusto in the *Prasannarāghavam*[3], the author seems to owe it to Tulasīdāsa who has dealt with it with such warmth that it has come to be invested with uncommon poetic charm. More than the details, he has borrowed the frame-work of the episode and shaped it in a way that the shastric jargon got the better of it.

The pleasure-garden which forms the locale of the courtship is uncharacteristically described in the RCR with a measure of poetic flourish (IV. 7-8). While Sītā's arrival in the *vāṭikā* and her worship of Girijā is expressly mentioned in the *RCM* in pleasing terms[4], it is at best implied in the *RCR* which refers in a general way to the wont of young men and women to worship the goddess for an appropriate match (4-9). The friends who accompanied Sītā to the garden are noted in the poem (IV.10), but, unlike in the *RCM,* they do not have here a significant role to play in the affair. Taking cue from the succinct description of Sītā's physical charms in the *RCM,* Pt. Shastri has described her fascinating beauty at some length (IV. 11-15), which, despite the shastric trappings, is enlivened by poetic charm[5]. However, the palm seems to lie with the marvellous sketch in the *RCM*[6].

2. *Rāmacaritamānasa of Tulasīdāsa,* Gita Press, Gorakhpur, Medium Size, V.S. 2005.
3. *Prasannarāghavam,* Ed. R.S. Tripathi, Moti Lal Banarasidas, Delhi, 1970, Act Two.
4. तेहि अवसर सीता तहँ आई । गिरिजा पूजन जननि पठाई ॥
पूजा कीन्हि अधिक अनुरागा । निज अनुरूप सुभग बरु मागा ॥
Rāmacaritamānasa (RCM), Bālakāṇḍa (BK) p. 222.
5. भियेव नो भाति चिरं तडित्, प्रति -
षेधं गतेवार्कविभाऽपि संनिधौ ।
चण्डी शिवाऽभूदिदमुद्भवात्परं
नंनन्त्यमूं स्तोत्ररता सरस्वती ॥ *RCR,* IV. 12.
6. सुंदरता कहुँ सुंदर करई । छबिगृहँ दीपशिखा जनु बरई ॥
सब उपमा कबि रहे जुठारी । केहिं पटतरौं बिदेहकुमारी ॥ *RCM, Bālakāṇḍa,* p. 224

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Sītā's beauty casts instant spell on Rāma, who, on his own admission, undergoes queer longings that presaged something unusual[7]. So does Sītā fall for him. Rāma, in the *RCM,* is convinced that his mind could not veer to a wrong path under any circumstances[8], in the *RCR* he deems it sinful to cast a passionate glance on an unknown woman (IV.19), but is convinced that this Ramā (Sītā) was not different from Rāma (him), though the way the author seeks to explain it leaves one breathless (IV. 20), while the *sāttvikabhāvas* that Sītā undergoes are described in a charming phraseology in the *RCM,* the account of her *pūrvarāga* in the poem is prosaic, wrapped in quaint imagery (IV. 21-29). She returns from the garden with Rāma enconsed in her heart and with Sītā sunk in his heart, Rāma too was a changed person. It is but an echo of what Tulasīdāsa has said of them in the *RCM,* in the situation[9].

SVAYAṀVARA

Though indebted to the corresponding description in the *RCM,* the *svayaṁvara,* as detailed in the *RCR,* is notable on counts more than one.

In the *RCM,* Sītā on seeing Rāma's tender form and age, expresses her dismay at her father's wisdom in prescribing a stiff condition for her *svayaṁvara*[10]. She is not so vocal in the *RCR.* While she neither bemoans over the contrast between the mighty bow and young Rāma, nor does she express her exasperation at the devastating pre-condition, she for a moment, seems to give a damn to the divine bow. 'It may go to hell', she virtually

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7. संजायतेऽन्तर्मम हन्त विक्रिया ।
अतः किं भवेन्नाम विधेर्विचेष्टितम् ॥ *RCR.* IV.16.

8. रघुबंसिन्ह कर सहज सुभाऊ ।
मन कुपंथ पग धरइ न काऊ ॥ *RCM.,* BK., p. 224

9. तं न्यस्य चित्ते न्यवृतन्नृपात्मजा । *RCR,* IV. 29
ततः प्रयातः स्वमनःस्थया तया ॥ *Ibid,* IV. 30

Compare

चलि राखि उर स्यामल मूरति । *RCM,* BK, p. 227
परम प्रेममय मदु मसि कीन्ही ।
चारु चित्त भीतीं लिखि लीन्ही ॥ *Ibid,* BK. p. 227

10. नीकें निरखि नयन भरि सोभा । पितु पनु सुमिरि बहुरि मन छोभा ।
अहह तात दारुनि हठ ठानी । समुझत नहिं कछु लाभ न हानी ॥ *RCM.,* BK., p. 246

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cries. But on second thought, she seems to be convinced of Rāma's capacity to deal with the bow, his young years (*svalpavayaḥ*) notwithstanding (IV. 27-28).

With the powerful rulers failing with the bow, Janaka, in the *RCM,* concludes in stark desperation that the earth was void of mighty kings and asks them to leave then and there (*Bālakāṇḍa,* p. 241). In the *RCR* too, he jumps to the same conclusion, but, with a measure of reluctance (IV. 42). Despite that, he is not brusque with the suitors. It is rather the bard who arrogantly asks the kings, even before they had tried their luck with the bow, to show their mettle or leave calmly[11].

The description of the aftermath of the *dhanurbhaṅga* had settled as a motif quite early. Pt. Shastri owes it, besides others, to Tulasīdāsa, who has brilliantly captured the terrific commotion caused by the breaking of the divine bow in the body of mere four lines (*Bālakāṇḍa,* p. 249). However, he has dispensed with the traditional description, and the detailed consequences of *dhanurbhaṅga* in a way which is more effective and multi-dimensional. "With the bow ended the censure of the *Kṣatriyas,* power of the vile, arrogance of the archers, glee of the envious, pride of Paraśurāma, meditation of Śaṅkara, Janaka's worry, Sītā's agony and Brahmā's *Samādhi.*" (IV. 58).

The event has been accorded vital importance in the poem. To the author, it was Lord Viṣṇu who had performed the mighty feat. And it was His augustness that prompted the great gods Brahmā and Śaṅkara, besides Indra, to rush to him on foot to tender him homage (IV. 57, 59-60) as their respective mounts were benumbed on hearing the tumult caused by the breaking of the bow.

PARAŚURĀMA'S ENCOUNTER WITH RĀMA

Paraśurāma's heady encounter with Rāma has been detailed with such verse in the *RCM* that it emerges as one of the most delightful episodes in the epic. In view of its vital ramifications, the author of the *RCR* preferred Tulasī's version to the blad account in Vālmīki[12], though he has reduced it to a size that squares well with the parameters of his poem.

While in the *RCM,* Paraśurāma confronts Rāma at Mithilā itself, soon after he has broken the divine bow, creating quite a stir in Janaka's metropolis (*Bālakāṇḍa,* p. 354), he, in the *RCR,* chooses to intercept Rāma's concourse while it was on its way back to

11. यियास्यतां गेहमुत प्रयास्यताम् । *RCR.*, IV. 38

12. *Rāmāyaṇa,* Gita Press, V.S. 2017, *Bālakāṇḍa,* 75-76.

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Ayodhyā after the lapse of fifteen days; *pakṣe gate tvam upāgataḥ* (V. 48). Tulasīdāsa, in imitation of Vālmīki[13], has drawn a winsome pen-sketch of fiery sage which serves to bring into relief the gamut of his physical and temperamental traits (*Bālakāṇḍa*, p. 254). It took the author of the *RCR* an arduous literary exercise, facilitated by the figure of speech *Sandeha*, to identify the mass of luster (*bhāsuram tejobharam*), menacingly advancing to the royal party (V. 33-35). He is equally agressive and abusive in the two poems.

While the encounter in the *RCM* begins with his locking horns with the interpid Lakṣmaṇa, who despite his young years, does his most to provoke and belittle the infuriated sage, through biting repartee and plain-speaking, promptly inviting a series of chilling threats from him (*Bālakāṇḍa*, pp. 257-259), in the *RCR* he first joins issue with Daśaratha in vituperative terms implying thereby that he (Daśaratha) was a son of a ram-*aja* (V. 36). Not unlike in Tulasī, he in the *RCR* flaunts his manifold achievements including his liquidation of the *kṣatriya* race and gifting of the earth to the Brāhmaṇas[14]. But for a brief intervention, Rāma, in the *RCM* confronts Paraśurāma rather late, in the *RCR* he faces the sage's fire right from the beginning (V. 38). Rāma's response to his bluster and tantrums, does not differ much from the corresponding rejoinder in the *RCM*, being rather marked by verbal reminiscences thereof. He keeps his cool in the face of provocation and does his best to mellow down the furious sage. He, in the *RCM*, goes to the extent of sticking out his neck to him to do with it what he wanted[15], while in the *RCR* he tenders homage to the sage's feet and apprises him of the ethos of his race not to take up arms against the Brāhmaṇas[16]. Moreover, he was no match to him. While he was merely Rāma,

13. *Ibid, Bālakāṇḍa*, 17-20.

14. भुजबल भूमि भूप बिनु कीन्ही ।
बिपुल बार महिदेवन्ह दीन्ही ॥ *RCM*, BK., p. 257
नैराजकं कृतममुना श्रुतं नहि
च्छद्मातिगं तदवनिदानमप्यहो । *RCR*, V., 39

15. राम कहेउ रिस तजिअ मुनीसा । कर कुठारु आगे यह सीसा ॥
जेहि रिस जाइ करिअ सोइ स्वामी । मोही जानिअ आपन अनुगामी ॥ *RCM., BK.* p. 264.

16. वन्द्योऽसि नो भृगुपतिवंशभूषण
नंनम्यते पुनरिति ते पदद्वयम् ।
वीरोचितं यतितुमहं नहि क्षमो
रोषोद्धुरे परशुधरेऽपि भार्गवि ॥ *RCR.*, V. 42.

Compare

सुर महिसुर हरिजन अरु गाई ।
हमरें कुल इन्ह पर न सुराई ॥ *RCM.*, BK., p.258

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the sage was Paraśurāma, and addedly a Brāhmaṇa and a conqueror. How could a slave ape his master?[17] So far as the snapping of the bow was concerned, no arrogance was involved in it. "I did what was needed in the situation, after others had failed with it."[18] This well-meaning submission was grossly misconstrued by the irascible sage as an affront to him[19].

It is here that Lakṣmaṇa in the *RCR* chooses to confront Paraśurāma with some hard talk. 'That bow is now no more there. You would do better to heed your religious observances. Otherwise also, the timing of your exertion after a fortnight had elapsed, speaks volumes of your seriousness about the weapon" (V. 49). It serves to inflame him further. As he drew out his axe, Rāma presented himself before him, telling him that he was the real culprit, and the indiscretion of the child is to be ignored[20]. Rāma's modesty and sobriety combined to soften the sage. His anger vanished: *astaṁgatakrudahiriva iṣṭagāthayā* (V. 52), *ugre paṭala parasudhara mati ke (RCM, Bālakāṇḍa,* p. 266). He asked Rāma to draw Viṣṇu's bow to prove his true credentials. He did it in no time, making the arrogant sage feel small. That resulted in the loss of the heavenly regions he had

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17. हमहि तुम्हहि सरिबरि कसि नाथा। कहहु न कहाँ चरन कहँ माथा ॥
राम मात्र लघु नाम हमारा। परसु सहित बड नाम तोहारा ॥ *RCM.*, BK., p. 265.
रामो भवान् परशुयुतोऽस्मि केवलो
मत्तोऽधिको द्विजऋषिरर्पको जयी।
पादाश्रितः किमनुकरोतु किंकरो
दध्यात् प्रभां न पदमणिः शिरोमणेः ॥ *RCR.*, V. 43.

18. छुअतहिं टूट पिनाक पुराना। मैं केहि हेतु करौं अभिमाना ॥ *RCM.*, BK., p. 265.
साध्यं मयाऽऽचरितमभाजि यद्धनुः। दर्पस्तु सः ..... *RCR.*, V. 44.

19. परसुरामु तब राम प्रति बोले उर अति क्रोधु।
संभु सरासनु तोरि सठ करसि हमार प्रबोधु ॥ *RCM.*, BK., p. 263
गर्जन्नथो हरिरिव भार्गवोऽवदत्।
त्वादृग् नमन् नमयति मां धनूमिव। *RCR.*, V. 45

20. अपराधी मैं नाथ तुम्हारा। *RCM.*, B.K., p. 262.
मां कथय निजापराधिनम्। *RCR.*, V. 50
जौं लरिका कछु अचगरि करहीं।
गुरु पितु मातु मोद मन भरहीं ॥ *RCM.*, BK., p. 261
भाषा शिशोर्लघुरपि सह्यतां गुरो। *RCR.*, V. 51

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earned through long austerities.[21]

RĀMA'S MEETING WITH ŚABARĪ

The minor episode of Śabarī, though not in any way related to the main theme, has evoked sufficient notice in the *Rāmāyaṇa*. As Kabandha tells Rāma that the aged and pious (*Śramaṇī*) Śabarī would attain heavenly region on seeing him[22], he along with Lakṣmaṇa visits her in Mātaṅga's hermitage. She greeted them with warmth and offered them the wild fruits she had gathered for them. She told them that the sages, whom she served with devotion, had told her that her meeting with Rāma would lead to her elevation[23]. Blessed by Rāma, she repaired to the heavenly region to meet her masters[24]. Tulasīdāsa has invested the episode with devotional overtones.

In view of its happy dimensions, the author of the *RCR* deemed it fit to allude to it in the poem (X. 64-65). While in Tulasī's account she is 'basest of the base' : *adhama te adhama adhama ati nārī* (*RCM, Araṇyakāṇḍa*, p. 639), her low origin is at best implied in Vālmīki and the *RCR*. To the latter, she was rather a pious woman (*Śuciḥ*) and performed the observances that are prescribed for the Brāhmaṇas. Not unlike in the *RCM*, Rāma honours her by partaking the fruits and roots and thereby removes the stigma of her low origin. It is rather strange that there is no reference to her repairing to the heavenly region on attaining the highest state in the *RCR*. A veiled allusion to it may however be detected in the pregnant phrases *pūrṇāśāḥ* and *kṛtārthā*.

SPORTS OF RĀMA AND SĪTĀ

But for a faint allusion to their embrace and *manoramaṇa*[25], there is hardly anything amorous about the sports of Rāma and Sītā, detailed with verve in canto nine. They

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21. राम रमापति कर धनु लेहू। खैंचहु मिटै मोर संदेहू।
देत चापु आपुहिं चलि गयऊ। परसुराम मन बिसमय भयऊ॥ *RCM.*, BK., p. 266
धर्मप्रियः सपदि चकर्ष तद् धनुः।
मन्दीभवन्महसमुवाच तं च भो॥ *RCR.*, V. 54.
22. *Rāmāyaṇa, op.cit.*, III (*Araṇyakāṇḍa*), 73. 26-27.
23. *Ibid*, III. 74.15-16.
24. *Ibid*, II. 74. 31-35.
25. (उ)रःश्लेषेण मनोरमां रमयतो रामस्य रेमे मनः। *RCR.* IX. 56.

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doubtless wander with a measure of abandon in the valleys, forests and gardens, noticing the natural phenomena and enjoying them to their heart's content but that does not entitle it to be rated as their *kelivihāra*. For all purposes, it means to be a perceptive depiction of the scenic beauties, some of which are indeed heart-warming. The fact that the natural phenomena are described by Rāma to Sītā, occasionally relating them to her or to both, does not turn them into intimate amorous exchanges. The simultaneous emergence of the six traditional seasons, highlighting at times different and opposing characteristics, may be suggestive of the couple's divine character; the way that have been detailed, is often frustrating. But an air of gaiety and intimacy breathes through the scenic phenomena. And some of the sketches ingeniously reflect their own feelings or responses to them. The doe closely following her mate, seems to imitate Sītā who had likewise left Ayodhyā to accompany Rāma to the forest (IX.12). The swans, deer and *cakravākas* could not stand Sītā's beauty and thought it fit to go into hiding (IX. 13). The lovely hill seems to spur Sītā to dance to the gingle of her anklets (IX. 21). However, the atmosphere of piety and tranquility that pervades the hill[26], is more pronounced and seems to get the better of the so-called sports. But, despite it all, it is the like of sports described here that paved the way for the couple's torrid sexual exchanges that some of the *Rasika-Bhakti*-writers love to detail, and which climaxes in the type of orgy found in Kumāradāsa's *Jānakīharaṇam* (Canto VIII).

KILLING OF VĀLIN (*VĀLIVADHA*)

With many a poet and playwright introducing vital changes in the known version, the episode of *Vālivadha*, as described in the *Vālmīki-Rāmāyaṇa* has been a subject of hot controversy, down the ages. To the author of RCR, its validity is beyond question. He has his logic to uphold his perception of the event. He is convinced that Vālin's liquidation at Rāma's hand was intended to save him from further moral degradation: *yān mā sma durgatimito'pyadhikainaseti* (XI. 47).

As in the *Rāmāyaṇa*, so in the *RCR*, Sugrīva is smitten with serious misgivings about

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26. सङ्गः शान्तिरयाऽच्छलं भृगकुलं पानं झरीयं जल-
माहारः खलु कन्दमूलकफलं वासस्तथा वल्कलम् ।
गम्यो ध्यानपथोऽथवा श्रुतपथो वाऽरण्यभूमीपथोऽ
तः सक्लेशभवप्रपञ्चशमनं धन्यं मुनेर्जीवनम् ॥ *Ibid*, IX. 24.

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Rāma's capacity to deal with the mighty Vālin[27]. It is only after his apprehensions are convincingly removed that he challenges Vālin for a fight. Unmindful of Sugrīva's recent alliance with Rāma and ignoring his wife's sane advice to the contrary, Vālin picks up the gauntlet, and is shot down by Rāma, positioned behind Sugrīva (XI. 43). And therein the author deviates from Vālmīki's version. While the *Rāmāyaṇa* speaks of two duels of the heady brothers[28], he, evidently in a bid to be brief, has reduced them to one. Vālin contests Rāma's 'indefensible' act in some harsh words (*RCR* XI. 45). Rāma is equally blunt in justifying it. While his justification does not differ in essentials from Vālmikī's logical defence of his action[29], his thrust in the poem has been that an unrighteous person, if allowed to escape unpunished, was bound to lapse in more grievous crime and incurs greater sin in the process: *gacchtvasmāt paramapi paraṁ duṣkrtaṁ svairyasau mā* (*RCR*, XI. 32). Sugrīva was used as a buffer, Rāma frankly admits, to deny him (Vālin) the advantage of the divine garland. The *RCR* is silent on the efficacy of the miraculous garland. According to the *Ānandarāmāyaṇa*, it, when faced with an opponent, had the power to drain him of the energy. Punishment to the sinner, Rāma tells Vālin, absolves him of his sins and ensures for him a place in the heaven. Interestingly, Vālin himself tells Rāma in the *Abhiṣekanāṭaka* that he was freed of sins on meeting his end at Rāma's hand (I. 22).

Vālin sees merit in Rāma's logic. The author here has given a significant twist to the episode in order to emphasise Rāma's solicitude for the suffering humanity. Rāma, according to the author's version, is deeply moved by Vālin's plight. Tears well up in his eyes and he actually feels sorry for him.[30] Not only that, he oversees the preparation for his funeral rites: *Rāmo'sāntvayadaurdhvadaihikavidhiṁ cākārayat* (*RCR*, XI. 51).

DENOUEMENT OF THE STORY

The most glaring change in the epic story that the author has made pertains to its denouement. In Vālmīki's version, the Rāma-story has a tragic end. Aghast at Rāma's devastating command to prove her innocence to the people of Ayodhyā, Sītā asks Mother

27. कथं तं वालिनं हन्तुं समरे शक्ष्यसि नृप । *Rāmāyaṇa*, III. 11.68.
नेष्टा वाली किमिति भवतः सांशयिक्यस्ति धीर्मे । *RCR.*, IX. 34.

28. *Rāmāyaṇa*, III, XII. 14-42.

29. *Ibid*, III.XVIII.20, 25, 40.

30. मन्दानन्दथुरास्रुताश्रुरवदद् रामोऽपि धन्योऽसि भो
हात्माऽऽर्तोऽस्ति तवेति मेऽति युवराड् भावी प्रियो मेऽङ्गदः । *RCR.*, XI. 50

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Earth to absorb her in her womb to save her the ignominy, which she readily does to the chagrin and astonishment of one and all.[31] The faithful in our author could hardly believe that the compassionate Lord could be so cruel to his devoted wife. He has, therefore, dispensed with the harrowing saga detailed in the *Uttarakāṇḍa* of the *Rāmāyaṇa* and has called it a poem with Rāma's coronation and the subsequent return of his allies to their respective homes[32]. Therein he stands closer to Tulasīdāsa, who likewise treats Rāma as the highest Brahman, and has altogether morphed the story in the *Uttarakāṇḍa* of his epic. The author of the *RCR* does not have use for the slew of events and details in the last *kāṇḍa* of the *RCM,* but he is certainly indebted to it for bringing the tragic story to a happy end, which incidentally accords with the sensibilities of the devout better than perhaps any other version. It is interesting to find that the Thai version of the story also ends on a happy note, with Rāma and Sītā united even after the latter had slipped into the nether region, though that has been brought about by the intervention of no less a personage than Lord Śaṅkara[33].

MINOR CHANGES

Besides these telling innovations which combine to lend the epic story a new aura, the author has made certain changes that merit attention, their modest role in the story notwithstanding.

1. The episode of Sītā's abduction in the *RCR*, by and large, concurs with the epic version. The only notable change made therein concerns Sītā's exchanges with Lakṣmaṇa following his well-meaning hesitation in proceeding to the forest to supposedly bail out Rāma of the impasse that never existed. While in the epic she is furious with Lakṣmaṇa and goes to the extent of imputing motive on him for his reluctance, in the *RCR* she refrains from the unsavoury exercise, the author's reference to her *haṭha* notwithstanding (X. 52).

2. The account of Rāma's final combat with Rāvaṇa and the combats preceding it, as given in the *RCR*, does not differ from Vālmīki's version. However, while Indrajit

31. *Rāmāyaṇa; op.cit.*, VII (*Uttarakāṇḍa*), 97.17-24

32. *RCR.*, XIV. 27-29, 50 etc.

33. *Śrīrāmakīrti - mahākāvyam* by Satyavrata Shastri, Moolamall Sachdev Foundation, Amarnath Sachdev Foundation, Bangkok, 1990, Canto XXXV.

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in the epic is known to have fettered both Rāma and Lakṣmaṇa with the serpent-nooses, throwing the monkey-hordes in despair[34], in the *RCR,* Lakṣmaṇa alone is pitted against him. Harassed and cornered by him, the demon opted for the *nāgapāśa* arrows that chained Lakṣmaṇa in no time. He is however, released from them by Garuḍa, then and there (XIII. 37-38).

3. Fearing that Rāma's coronation, if carried out, would foil the cherished task of liquidating the demons, the gods requested Saravatī to bring about his exile. She made a dagger of Kaikeyī's mind and turned her mind into a whet-stone. The maid misled Kaikeyī to demand of Daśaratha to banish Rāma to the forest and put Bharata on the throne. The strategy worked to the desired end (*RCR,* VII. 4-8). The incident has no parallel in Vālmīki to inspire it. The author owes it to the *RCM* where it is detailed at some length. In comparison to its poetic overtones in Tulasī (*Ayodhyākāṇḍa,* pp. 344-347), it sounds bald in the *RCR.*

4. The well-known incident of Kevaṭa, the boatman, in the *RCR* is also inspired by the corresponding piece in the *RCM* (*Ayodhyākāṇḍa,* pp. 403-407), of which it is but a poor shadow.

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34. *Rāmāyaṇa, op. cit.,* VI (*Yuddhakāṇḍa*), 44.35, 37 etc.

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SOME MODELS FOR DOCTORAL RESEARCH IN MANUSCRIPTOLOGY

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Introduction

Manuscripts are the precious wealth of India. The collection, preservation, editing and the publication of the manuscripts are very much necessary for the reason that they are getting lost day by day. If we seriously want to discover, recover, preserve and present this literary heritage of India to posterity, then, research in general and doctoral research in particular should be encouraged. Research as a significant means will be immensely helpful in achieving this goal. Unless and until the research in the area of manuscriptology is stimulated and its scope is expanded, we will never be able to achieve these academic goals. It is not true that the present researchers are not realizing the value of manuscript - wealth, but they do not find it interesting and beneficial. That is why they prefer to the other areas of studies instead of manuscriptology. Keeping this problem in mind, I made an attempt to examine and appraise some of the doctoral researches which are submitted to the universities and colleges by the students for Ph.D. degree. Since it is a major field of research and the majority of the personnel involved with this process are themselves the future of India, they do possess the energy and vision to translate the dreams. We should seriously think for them and make their way smooth and facile.

A cursory survey of the Doctoral researches or the theses accepted for Ph.D. Degree of twentieth century makes us aware of the fact that the area of manuscriptology has not been preferred. Many scholars feel that "research in manuscriptology has not been taken up with any degree of seriousness in India".[1] It is known from our own

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1. Prajapati, Sweta, 'Some Neglected Areas of Sanskrit Research', In: *Research in Indology : A New Perspective*, p. 81

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experience that the area, however, great it is said to be, does not attract the young and potent minds. Naturally question arises: Why? There are certainly some problems which stand on the way of its extension and proliferation. Because of these problems, the area has attracted the attention only of a few researchers. The dissertations prepared in the area of manuscriptology may be the 5% of total doctoral production and most of them are in the general line in the form of simple editions, critical editions or revised editions. One of the reasons why the research students are not being able to work on manuscripts, is that they are not able to find out the new manuscript materials easily and conveniently. If some manuscripts of important texts are located, they are not accessible to them because of the problems of script, language and their unavailability. So the students are shifting their interests to other areas of Sanskrit studies. If this trend prevails, then in future, we are going to face a crisis in this field. That is why there is a need of a changing perception in the twenty-first century. In absence of and in inaccessibility of new manuscript material there is little scope for doing Ph.D. research in the field of manuscriptology. In this paper I am going to suggest the scope for doctoral research in this area. Some of the manuscriptologists also feel the need of some new lines of doctoral research so that the existing desiderata would be filled up. Some of the savants have already trodden the path. First of all the researchers should be aware of them. After making a systematic survey of some Ph.D. theses and other pieces of research works from the readily available sources of information, I thought of some models. The under mentioned models may be accepted as the representatives of some lines of research. If scholars of the present and future generation would try with these models, they can be immensely benefited and will be able to make valuable contributions to this area of Manuscriptology.

The following are the ten models which may be taken into consideration before the selection of a topic of research for Ph.D. in manuscriptology or before undertaking a project of similar status.

1. Citation Type of Work

An interesting piece of research that has impressed me very much is Kālidāsa Citations in works of Poetics, Dramaturgy, Anthologies, Commentaries etc., prepared by N.R. Subbanna under the guidance of V. Raghavan, in the Department of Sanskrit, University of Madras in the years 1964-1968. The thesis was submitted for the P.G.

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Degree of M. Litt. in the University of Madras. The writers on poetics, dramaturgy, anthologies and commentaries cite profusely from the works of Kālidāsa. A systematic collection of all these citations and a critical review of the important points arising out of them, such as the interesting variants, was a desideratum for a long time. Hari Chand Shastri undertook for the first time a pioneering work in this direction in his *Kālidāsa Et L' Art Poetique De L' Inde (Alaṁkāra-Śāstra)*, which formed his Doctoral Dissertation submitted to the University of Paris. Following him N.R. Subbanna endeavoured to carry forward the work of Hari Chand and made possible efforts to supplement to this work. Hari Chand had drawn the citations only from the works of poetics. But, Subbanna took account of the large number of sources, rare works since discovered or printed works of poetics, dramaturgy, anthologies, grammar, prosody and commentaries. Apart from the systematic tabular presentation of the citations, the author wrote some critical essays in which he discussed the results of this collection of citations for textual study of Kālidāsa on some of the moot questions like the longer recension of the *Abhijñānaśākuntalam*, the Apabhraṁśa and Prakrit verses of Act IV of the *Vikramorvaśīya* in some mss, the later cantos of the *Kumārasaṁbhava* and variants and additional passages and verses. The conception of *rasābhāsa*, arising out of a Kālidāsa - verse and its citation by *Alaṁkāra*-writers and its discussion is an interesting topic. Even now we feel the need of further supplement of this work since many new editions of *alaṁkāra* works and others have seen the light of the day. Following this model the present author of this paper made an attempt to prepare a piece of research work titled Bhavabhūti Citations in the works of *Alaṁkāraśāstra* and the results of this investigation opened some new points of research. The labour was rewarded with the valuable data collected from the printed sources especially the variants. Such type of work should be prepared on Bhāravi, Māgha, Śrīharṣa and other poets also. Even the prose passages cited by the poeticians from the works of Kālidāsa are not collected and collated. There are also other works of this type. Some papers deal with *Mahābhārata* citations. P.V. Kane brings together the verses quoted from the Great epic in ancient commentaries and works including those of Śabara, Kumārila, Śaṁkara, and traces them to the vulgate in his "*Mahābhārata* and Ancient Commentaries." In another paper, Kane has traced the quotations in very ancient Dharmasūtras and other works to the *Mahābhārata*. Renou has traced the imitations of the *Ṛgveda* hymns and passages in connection with the hymn to Aśvins in the *Ādiparva* of the *Mahābhārata*. V.M. Apte has dealt with 20 passages appearing as *Ṛgveda* citations in the *Mahābhārata* tracing them to their sources. There is also an interesting book titled *Citations in Śābarabhāṣya* by Gorge, D.V.

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2. Concordance Type of Work

Another line of research can be attempted on the model of *A Concordance of Kālidāsa's poems* prepared by T.K. Ramachandra Aiyar and edited by V. Raghavan. A Kālidāsa concordance is a necessary piece of work to complete the critical apparatus required for the intensive study of the great Indian poet. V. Raghavan gives the rationale of this work in his Introduction: "The actual scope of this concordance is, as can be seen from the footnotes, much more than giving a mere *Pāda*-index of the stanzas. The author has consulted several editions of the texts of the poems and different commentaries thereon including some unpublished ones, and brought together in the footnotes information of critical value; the absence of certain verses according to some commentators, the additional verses read in some places by some commentators, the differences in the sequence of the verses and variant readings adopted by different commentators and extracts of relevant passages where one commentator criticizes the reading adopted by another or himself explains more than one reading. The collection of such differences from the three sources of manuscripts, commentaries and citations is an independent undertaking by itself; not only will that undertaking entail long and laborious work but it will also be different to give it completeness at any particular stage. In the present undertaking *(Kālidāsa - concordance)*, it was not possible to utilize all the editions and all the commentaries for the noting down neither of the textual differences; nor to include all the variants recorded by Foulkes. Within the limits set for himself, the author has collected an appreciable amount of data which should serve as an incentive for a fuller undertaking in this line".[2] This model can be taken for preparing the concordances of other great poets like Bhavabūti.

3. Descriptive Catalogue Type of Work

The Bibliographic Survey of Indian Manuscript Catalogues prepared by Subhas C. Biswas and Manibhai Prajapati in 1998 embodies the list of published as well as handmade catalogues. The book covers a list of 1100 catalogues and hand lists. Sweta Prajapati has brought out a *Bibliography of Palaeography and Manuscriptology*. More such works are required. Katre rightly remarks: "There is much work to be done with reference to textual criticism in India. The existing descriptive catalogues give us a good deal of

2. Raghavan, V., *A Concordance of Kālidāsa's Poems*, Preface, pp. vii-viii.

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information about the Mss., but we have no history of Mss., or even an attempt towards linking up the different exemplars of a given text. One of the most urgent needs of the science is this aspect of a critical catalogue of Mss. giving *stemma codicum* of all the texts, a work which requires the co-operation of a large body of scholars working under a central organization."[3] These works, I mean, subjectwise or authorwise or areawise catalogues can be assigned to the students of Ph.D. with limitations instead of depending on the research Institutes which generally carry out this kind of works.

4. Survey Type of Work

In the field of manuscriptology we feel the need of systematic and critical survey type of works. No student so far attempted to carry on survey type of work on manuscriptology for Ph.D. One valuable piece of research has come to my notice i.e. *Praśastisaṁgraha.* Chintaharan Chakravati in his paper *'Study of Manuscripts'* rightly explains its importance. "*Praśasti-Saṁgraha* (Ahmedabad, 1930) is another interesting and valuable publication which contains *Praśastis* collected from 1500 Jain manuscripts belonging to different institutions. Varied interest attaches to these *Praśastis* which record the names of copyists and the dates of copying, give accounts of persons at whose instance and the purposes for which the work of copying was undertaken, and sometimes refers to the personal history of the author of a particular work. Much useful information regarding the social, cultural and religious life in Medieval India, especially of the Jains, is found scattered in its pages. There are extracts here from manuscripts belonging to as early periods as 9^{th}-12^{th} centuries. It is learnt from these extracts that people with a religious bent of mind would get copies of works-generally religious texts-made by professional copyists and make gifts of them to monasteries and religious teachers with a view to earning spiritual blessings. There is reference to a number of amateur copyists, including several women, who took upon themselves the task of copying, with the same end in view."[4]

Praśastisaṁgraha may be accepted as a model. This work may be supplemented with some limitations. Subas Chandra Dash also expresses same concern in his paper

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3. Katre, S.M., *Introduction to Indian Textual Criticism,* Preface, p. xv

4. Chakravarti, Chintaharan, Study of Manuscripts. In: *Progress of Indic Studies,* p. 403.

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- The Role of copyists in Mss. Editing.' He proposes: "And for the purpose of knowing about the scribes of different places of different scripts of different times, I propose that, a complete survey be made as early as possible keeping in view the above mentioned need of the information to editors. This will help the scholars to avoid many difficulties and confusions while editing a text. I know, this is no doubt a vast work but we have to do step by step. For that, I also propose a table through which all the information regarding the scribe can be had at a glance".[5]

5. Analytical Studies

Analytical studies are not being so far attempted in the field of manuscriptology. But such studies are wanted as they will be very much useful in understanding the text-tradition and making appraisal of the edited texts. There are some texts of which hundreds of editions are available. There are also many recensions and many critical editions. A critical review of all these editions providing all the information about them is not being made. It creates a big problem both for the new editor and the critical reader. Some papers are written by the stalwarts on various problems of text-tradition, for example, the *Bhagavadgītā* (Bhg.) The most important and significant event in connection with the Bhg. studies is the publication of the Kashmirian recension of the Bhg. F. Otto Schrader first brought to light the Kashmirian recension, which he maintains to be intrinsically superior to the Śaṁkara text, with its two commentaries dating from the 10th century. The Kashmirian recension differs from the vulgate text of the Bhg. not only in giving "fourteen complete and four half stanzas" not found in the current version, but also in presenting over 250 variant readings. Belvalkar examined the Kashmirian recension of the Bhg. in his new edition of the text and brought out the problems. He also worked on the *Rāmānujīya* text of the Bhg. and brought the differences of readings. Besides Schrader's edition, three other editions of the Kashmirian version are published. Tadapatrikar brought out an edition of Bhg. in 1934 with numerous variants from old Kashmirian Mss. Here the Vulgate text has been given with variant readings from additional Kashmirian Mss. The Anandashram published in 1939 *Śrīmad Bhagavadgītā* with the commentaries of Rājānaka Rāmakavi edited by Tadapatrikar. Four Mss. from the B.O.R.I. were utilized for this edition and it is found that Rāmakavi comments on a

5. Dash, Subhas Chandra, 'The Role of Copyists in MSS Editing,' In: *Problems of Editing Ancient Texts*, p. 91.

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text of the Bhg. which follows Kashmirian reading. The same text was published by the University of Madras in 1941 edited by T.R. Chintamani. This is based on five Mss. four from the B.O.R.I., and one from the India office, three being in *Nāgarī* and two in *Śāradā*. Jivarama Kalidasa Sastri of Gondal published in 1935, the text of the Bhg. purporting to be based on a Ms. dated *Saṁvat* 1235 (1179 A.D.), which contains 21 additional stanzas and 250 variants. The Śuddhadharma office, Madras published in 1935, the text of the Bhg. having 745 stanzas divided into 26 chapters, with *pāda* index. The Śuddhadharma text has been condemned by Schrader and others as "an artificial fabrication". The text of the Bhg. with *Bhagavadagītārthaprakāśikā* of Śrī Upanisadbrahma was published from Adyar in 1941, edited by the *Paṇḍitas* of the Adyar Library. Jivarama Kalidasa Sastri published yet another text of the Bhg. answering the *Gītāmāna* description of 745 stanzas. He describes the Ms. to be birch-bane dating from 1665 *Saṁvat*. Belvalkar very much doubts the genuineness of this *"Bhojapatra Gītā"*, which he believes to have been manufactured quite recently to confirm to the *Gītāmāna* description in every particular. Belvalkar published an "authorized version" of the Bhg. with complete *pāda* index, in which he gives the Śaṅkara text. He brought out another edition of the Bhg. with the *Jñānakarmasamuccayaṭīkā* of Ānandavardhana.

All these valuable information are provided by A.D. Pusalkar in his paper, *Twenty five years of Epic and Purāṇic Studies"*.[6] Pusalkar has also provided some relevant information regarding the text editions of Bhg., but they are omitted here for brevity. But the paper is an eye-opener. What is given here is a fragment of analytical textual studies on Bhg. Analytical studies of such text-traditions are long felt needs. In the same line, studies can be undertaken on the popular texts like the *Rāmāyaṇa*, the *Mahābhārata, Abhijñānaśākuntalam, Bhāminīvilāsa, Uttararāmacarita, Bhāgavata-mahāpurāṇa, Nāṭyaśāstra, Śatakas of Bhartṛhari etc.* Mahesh Maganlal Mehta has prepared a Ph.D. dissertation in this line: *Some Important Text Critical Problems in the Suparṇākhyāna of the Mahābhārata*, Bombay, 1964.

6. Revised Editions

No editor blindly makes an attempt to edit a text. Before undertaking the work

6. Pusalkar, A.D. 'Twenty-five years of Epic and Puranic Studies', In: *Progress of Indic Studies*, pp. 124-128.

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in hand for editing the editor must understand the importance of the text. If the text is insignificant or the author of the text does not make any original or substantial contribution, then the text should not be edited and the learned editor should not waste his precious energy and time on working on a text as it will not be useful to anybody in any way. It is better to preserve them as they are. At the most the editor may be satisfied only with the sense of the enlargement of his Bio-data. It is the reason why so many works are not touched so far by the learned editors but they are getting edited and published in the name of the rare and unpublished works. And that is why many stalwarts like K. Krishnamoorthy have attempted to bring out the revised editions of the valuable texts like the *Dhvanyāloka*, the *Vakroktijīvita*, the *Nāṭyaśāstra*. T. Venkatacharya has prepared very good revised but critical editions of the texts like *Daśarūpaka, Rasārṇavasudhākara* etc. because the texts are extremely valuable. Banamali Biswal has prepared a very good thesis on *Samāsaśaktinirṇaya of Kauṇḍabhaṭṭa*. He revised the text with the help of new manuscript material and submitted it to the University of Poona for the degree of Ph.D. The students of the present century may go for this kind of work. There are many such works which are awaiting thorough revision and critical edition. Ghatage rightly remarks: "In spite of the great number of editions of Sanskrit dramas issued in India, very few show any merit in presenting the Prakrit passages in a critical form."[7] He further remarks: "As compared to the vast number of editions of Sanskrit dramas there are very few good ones for the Prakrit passages, even for the best known plays. It is to be hoped that future editors would give greater attention to this aspect of their work and make up for the deficiency which is so keenly felt"[8]. In the similar vein Biswanath Banerjee remarks: "The usual practice in our teaching of a drama in colleges and universities is to avoid the Prakrit portions and read instead their Sanskrit renderings (*chāyā*). It will really be an unfortunate case if this practice is followed in reading Śūdraka's composition. To read his Prakrit passages in Sanskrit *chāyā* is to deny oneself the correct spirit and a real relish of the excellence of such passages. Generally most of the teachers do not possess the knowledge of the Prakrit properly nor are the students ready to accept the treatment of such passages in originals. They do not know what they are missing. In addition to this loss of Prakrit tradition a really good edition of the text of Śūdraka's drama is wanting. It is a long desideratum to have a standard edition of the text incorporating all possible variant readings to allow the

7. Ghatage, A.M., 'A Brief Sketch of Prakrit Studies' In: *Progress of Indic Studies*, p. 154

8. *Ibid*, p. 156

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readers to choose the readings themselves for a correct interpretation".[9] Katre also raises his voice while saying: "Much still remains to be done in the field of Middle Indo-Aryan texts and New Indo-Aryan texts. While Middle Indo-Aryan has reached a considerable degree of uniformity regarding the structure of its dialects in different stages of development, there are still a number of linguistic problems which impinge primarily on problems arising in the transmission of written manuscripts. This is even more so in the case of New Indo-Aryan languages since their early development still remains to be worked out in detail. This leads quite often to a circular argument whether the constituted text determines the structure of the NIA language at the particular period or not. It is, therefore, necessary, that critical editing of such texts is undertaken by scholars whose knowledge of linguistic matches their knowledge and practical acquaintance with the problems and principles of textual criticism. Somewhat parallel to this is also the problem of editing texts in Dravidian languages."[10]

7. Bibliographical Works

Nowadays we feel more importance of information than knowledge. The age is the age of information and technology. Sometimes a piece of information saves one year's labour and precious energy. Bibliographies as tool of research are very much in demand and are appreciated in other disciplines. But, in the field of manuscriptology such works are at the beginning stage. Subhas C. Biswas and Manibhai Prajapati have prepared a commendable Bibliography. Sweta Prajapati has also brought out a useful work. Ghatage informs us that "many years ago, A. Guerinot began a very useful work in his *Essai de bibliographie Jaina* (Paris, 1936) in which he classified and described the contents of all the publications up to date and later added a supplement (JA, 1909) bringing the work up to 1909. It is unfortunate that the work was discontinued. With the growing extent of the Prakrit studies, such bibliographical works must be undertaken to help rapid progress of the studies"[11]. The Ph.D. scholars should follow these models and work for their research relating to manuscripts. This kind of work will broaden their vision and help them in preparation of the tools of manuscript research.

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9. Banerjee, Biswanath, *Shudraka,* Prefatory Note, p. viii.
10. Katre, S.M., *Op. cit.* p. xi.
11. Ghatge, A.M., *Op.cit.* p. 174

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8. Critical Apparatus Type of Work

An interesting piece of research that has arrested my attention is *Kālidāsa: A Complete collection of the various readings of the madras manuscripts* prepared by Rev. T. Foulkes in four volumes. Foulkes has made an attempt to collect the numerous manuscripts of Kālidāsa in their possession and published a Romanised edition of poet's all works with the various readings of the Madras manuscripts. This is the first collation of large number of South Indian Manuscripts of Kālidāsa. The whole of Kālidāsa will not be found in these volumes. As is clear from the title, the work embodies all the variants of some manuscripts and puts forth them before the critical reader. A critical edition is compared by Katre to the verdict given by a judge, supported by all the evidence collected in the court, *pro et contra*. He further states that just as there are different judges who may differently interpret the evidence recorded, so also there are critical readers, probably as qualified as editor but not having the opportunities of recording the evidence, who may either confirm or differ from the readings constituted by the editor. As the critical edition is primarily addressed to such readers, it is the duty of the editor to record all the important deviations in the Mss. in the critical notes printed below the text. The work of Foulkes is a useful tool for critical reading of the works of Kālidāsa and it immensely helps at the time of comparing the different critical editions. It is like a complete discovering of the variants collected from commentaries and other important sources. "Commentaries play an important part in the Testimonia of the critical edition." In "Epic Studies (V)", Sukthankar writes about the *Mahābhārata* commentators. "22 commentators have been enumerated, most of whom are older than the Mss. utilized for the critical edition. Devabodha, the oldest commentator on the *Mahābhārata*, shows close affinity with the Śāradā and K. Versions. He supports the critical edition in omitting the *Kaṇikanīti*".[12] If the student-scholars would undertake such type of work, many vistas will be opened.

9. Construction Type of Work

For the proper study of Dharmaśāstra, P.V. Kane has laid down the pattern of the restoration of the lost texts of Dharmaśāstra by collecting together the citations from the Dharmaśāstra works. He restored the text of *Śaṅkha-Likhita Dharma-Sūtra* and

12. Pusalkar, A.D., *Op cit.* p. 116

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Kātyāyana-Smṛti-Sāroddhāra (Vyavahāra section). The Oriental Institute has published text of *Bṛhaspatismṛti- reconstructed* by K.V. Rangaswami Aiyangar in Gaekwad's Oriental series, No. 85.S.G. Moghe has taken pains to construct the *Vyāghra-Smṛti* and *Ṛsyaśṛṅga-Smṛti*. The *Pulastya-Smṛti* was constructed by Lallanji Gopal and Krishna Kanti Gopal. S.C. Banerjee has tried to collect only the *sūtras* (omitting the verses) ascribed to Devala. Udayavir Shastri has published the sūtras of Devala, pertaining to the *Sāṅkhya* and the *Yoga* systems. But M.L. Wadekar has made a commendable attempt to collect all the verses ascribed to Devala and to reconstruct his *Smṛti* completely for his Ph.D. Similarly A.D. Thaker has ventured to reconstruct *Śaṅkhalikhitasmṛti*. In this direction Betai, R.S. prepared a very good dissertation-*A reconstruction of the Original Interpretation of the Manusmṛti*. Nirmala Kulkarni in her paper emphasizes the reconstruction of *śikṣā* texts. She states: "There are more than ten works which are still in dark. Scholars know them just by their names. These texts are not available even in the ms. form. Very rarely fragmentary pieces can be seen. The *Bodhāyanaśikṣā*, the *Vālmīkiśikṣā*, the *Hārītaśikṣā*, the *Kauśītakiśikṣā* and *Gālavaśikṣā* are the important texts and are known just by their names and from the stray references provided by the *prātiśākhyas* and their commentaries. The references in such secondary sources are very short, comprising of only one or two lines or verses, of course important because these are the distinct opinions borne by particular *śikṣā*. However, these are not at all enough in giving a view of a complete text. These texts would see light of the day if and only if complete Mss of these are available of luck".[13] Mahadevan, R. reconstructed *Rabhasakośa* on the basis of quotations found in the Commentarial Literature, Poona, 1963. In this line an interesting piece of Ph.D. research is prepared by Ujjwala Panse i.e. *the reconstruction of Murārimiśra*.

10. Transliteration Type of Work

We are also in need of transliteration type of works. Generally the research works submitted to the foreign universities or theses prepared by the foreign scholars are presented in transliteration form or written in Roman script. They are as good as manuscripts for us. We are not comfortable with those texts. So the need arises of the revised edition of those texts in *Devanāgarī* script. Jurgen Hanneder and Walter Slaje

13. Kulkarni, Nirmala, 'Problems of Editing the *Śikṣā* Texts' In: *Problems of Editing Ancient texts*, p. 55

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have brought out a revised edition of *Bhāskarakaṇṭha's Mokṣopāya-ṭīkā*-a commentary on the earliest available recension of the *Yogavāsiṣṭha* in *Devanāgarī* script. For the above edition, the editors write, "is based on the first German edition by Slaje, which reports all the readings, contains more technical information on the establishment of the text and is printed in romanised transcription, but differs from it in a variety of ways. It is not intended to replace the first edition, but as a reading book for a wider audience, and therefore printed in *Devanāgarī* characters which normalized *Sandhi*. Furthermore, in order to present a complex text, we have supplied the *mūla* text for those passages that were missing in the first edition because of the gaps in the manuscript of Bhāskarakaṇṭha's commentary. And finally various corrections, some suggested by reviewers, have been taken into consideration."[14] The present writer has made an attempt in revising the text of *Tattvacintāmaṇi-prabhā* edited by Gopika Mohan Bhattacharya with the suggestions of Prof. Kamaleswar Bhattacharya in *Devanāgarī*. There are many such works awaiting revision and transliteration like the critical Edition of *Mālatīmādhava* in Romanised form.

Conclusion

In the above pages I have made an attempt to present some interesting models of research. I also provided some pertinent information about the commendable research works carried on in Indian Universities and reviewed some of them to the best of my capacity. Since adequate data are not available I could not focus on many aspects of current doctoral researches. But I hope the present analysis will pave the way for research in manuscriptology and encourage the young and dynamic researchers who have a concern and commitment for this sublime field of study and research.

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14. Hanneder, Jurgen and Slaje Walter, *Bhāskarakaṇṭha's Mokṣopāya-ṭīkā*, pp. 19-20

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MODERN SANSKRIT LITERATURE ON CHILDREN

SWETA PRAJAPATI*

INTRODUCTION

Children are the property of the nation. Their emotional and intellectual growth is very essential for the development of the nation. It is the logic which has motivated many literatures of almost all languages and ages to create literature for them. Children are more sharp and have more grasping power in learning the language. Literature gives ventilation to their emotions and thereby helps in developing perfect communication skill in children. This literature has progressed a lot in regional languages of India and foreign languages also. So curiosity arises to know what is the contribution of the writers of classical language like Sanskrit in creating literature for children.

This literature has definitely a glorious past. Viṣṇu Śarmā's *Pañcatantra* (c. prior to 6th C. A.D.), Nārāyaṇa Bhaṭṭa's *Hitopadeśa* (c. 12th A.D.), Guṇāḍhya's *Bṛhatkathā*, Somadevabhaṭṭa's *Kathāsaritsāgara*, Kṣemendra's *Bṛhatkathāmañjarī*, Pūrṇabhadra and Yaśodhara's *Tantrākhyāna* etc. are the works, though written with the aim of giving moral teachings to every human beings, they mainly educate the children in particular. *Pañcatantra* has appeared today in different versions and translations, in more than 60 languages of world and more than 200 translations and transcreations are available. *Jātaka* in Pali also contains numerous animal stories. Animal stories are basically the folk-tales which has its root in the basic human nature of getting pleasure out of listening and telling the tales. Similarly Aesop's fables were also available from Greek.

Literature for children is one of the most neglected areas of creative literature in Modern Sanskrit. In comparison with the writers of regional languages, the modern writers have not taken keen interest to develop this area. Most unfortunate part is that this area has not got a distinction. The concept of a literature for children, i.e. *śiśusāhitya* or *bālasāhitya*, is not clear in the field of Sanskrit. It has been mixed with the general

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literature. All such works have not received any independent identity. So far no survey, no criticism or no research is made to bring to light this specific area of Children's Literature in Sanskrit. However, a list prepared out of the rapid survey of the books, periodicals and few research articles, which is appended at the end, makes us aware of the fact that a good amount of literature is available and that can be categorized as the literature exclusively written for children (*Bālasāhitya or Śiśusāhitya*). The literature is available mainly in three forms: Lyrics-poems, Short stories, Dramas. In the following pages an attempt is made to give information about various works of this field.

POEMS

Pt. Digambar Mahapatra of Orissa has composed two works entitled *Raṅgaruciram* and *Lalitalavaṅgam*, specially for children. Some poems are *upadeśātmaka*, some are for the entertainment of children, some are having the devotional touch, some are pregnant with the patriotic feelings and some are on the natural elements. Looking at an elephant the children get overwhelmed and call their friends to see it:

टङ्क टङ्क टङ्क टङ्क घण्टी क्वणति
शनैः सनाथो गजः प्रयाति ।
चीत्कुर्वन्तश्चपला बालाः
वदन्ति भो भो, पश्यत पश्यत
गज आयाति, गज आयाति ।

Poet's endeavor is praiseworthy. He has tried to create indeed a rhymes in Sanskrit, by the recitation of which children get the pleasure. The poet has made it interesting by describing various sounds of the animals, elders, child, birds etc. His work in this direction has provided sound foundation for developing children's literature. The quality of poems of Pt. Digambar proves that mere meaningless verbal joints do not make children's poem.

Hari Dutt Sharma is one of a few poets who realizes the need and value of children literature and tries to enrich this field by writing *Bālagītālī*. Keeping in view the delicacy of children's minds, the poet has selected easy and lucid language, attractive rhythms, and fascinating contents. Undoubtedly, these songs, if sung with help of any musical instrument, individually or in chorus, will attract the children. The work contains 30 songs. The poet has very nicely dealt with the delicate and innocent feelings of children. A child, irrespective of age, always has a fascination for the dolls. The poet has ably

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tried to express his observation in the language of a child. To maintain this natural way of a child's expression the poet uses very simple language. We can observe this in the poem *Sundaraguḍikā*:

अहो प्रिया मे सुन्दरगुडिका
मनोमोहिका सुन्दरगुडिका !
इयं स्वपिति हि ममैव समीपे
वसति सदैव ममैव समीपे ।
सख्यो मे त्वायान्ति यान्ति च
चिरसहचरी मदीया गुडिका ।। अहो प्रिया. . . .
रमतेऽनया मदीयं हृदयम्
रक्षामीमां पिटके सदयम्।
तया विना नो मनोरञ्जनं
मनोविनोदकरी मे गुडिका ।। अहो प्रिया . . . . (पृ.३)

The poet has a nice way of educating the children by way of a poem. In one of the poems, *Madhumakṣikā*, he explains how the honey-bees produce honey. The poet does not forget to compose poems on sparrow, parrot, moon, fish, train, ball etc., the subjects which attract every child.

Śayanagītas is also a special kind of songs to make the child sleep. It has its origin in regional languages. Some Sanskrit poets have tried in this direction also.

Śiśulīlāghavam is a *khaṇḍakāvya* of 140 stanzas by Ganesa Gangaram Pendharkar. Let us see two such songs from this work:

(१) भज भज निद्रां निद्रां भज हे बाल।
कुर्वे तव दोलांदोलम्।।ध्रु ।।
त्वां मन्येऽहं विधिना न्यस्तमपूर्वम् ।
कोषं मयि कमपि महार्हम् ।।
त्वत्प्रीतिवशात् त्वष्टाऽन्विष्टः श्रेष्ठः।
दोला निर्माणगरिष्ठः।।

निर्मिता विशाला दोला ।
दृढरज्ज्वा लीलाऽऽलोला।
शय्याऽप्यस्यामतिमृदुला ।
नो वपुषस्ते बाधालेशोऽपीह ।
भज भज निद्रां .. . .(पृ.११)

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(२) कुरु रे, लघु कुरु रे, सुखशयनम् ।
कथमिव मिलति न नयनम् ।
प्रियसुत कुरु शयनम् ।। ध्रु ।।
गोवत्सा हंसाः खगपोताः।
अपि सुप्ताः शुककाकाः ।।
वायुर्मोहयते निशिगन्धैः।
प्रसरद्भारिसुगन्धैः ।।
कुरु रे, लघु कुरु रे . . .

प्रातर्दवबिन्दोर्विलसन्ती ।
तद्वत्तव मुखकान्तिः।।
अनुपमरूपवतो वपुरोजः।
तव तिरयति विधुतेजः ।।
कुरु रे, लघु कुरु रे . . . (पृ. १८-१९)

The poetess Manorama has also tried to compose such song in her work *Saṁskṛtagītamālikā:*

मा रोदीः मा रोदीः वत्से ।
स्वपिहि, स्वपिहि, स्वपिहि, वत्से ।।
मातुः मनुजे भ्रातुः अनुजे ।
पित्रोः तनुजे स्वपिहि वत्से ।। मा रोदीः . . .
क्रीडनकं तुभ्यं दास्यामि ।
दोलोपर्यहं त्वां नेह्यामि ।।
दृशोर्मे त्वं ज्योतिर्वत्से । मा रोदीः . . .

In *Bālavāṭikā* by Banamali Biswal there are 4 short poems for children entitled *Hasati mama janmabhūmiḥ, Śayanagītikā, Khelāvaḥ holim* and *Kuñjhaṭikā samāyātā.* In *Śayanagītikā* the poet says:

स्वपिहि स्वपिहि ऋतम्!
गायामि लोरीम् ।
दर्शयामि जगन्नाथम्
गच्छावः पुरीम् ।

Though the influence of regional literature is clearly visible in such songs, the attempt of Sanskrit writers is praiseworthy.

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Śiśuyuvadurdaivavilasitam is a lyrical poetry composed by Sitanatha Acharya dealing with social problems of children. In this poem the poet expresses his deep concern at the death of children, malnutrition, pathetic position of poor children, child labour, child prostitution and also problems of young generations and problems of children of rich families.

Subhas Vedalankar is famous specially for his composition of *Śiśugītas*. The aim of his work *Saṁskṛta-śiśu-gītam* is to create patriotic spirit in children and youngsters, to educate them about Indian culture and moral values. The work is also important from point of view of propagation of Sanskrit language. His another work *Saṁskṛta-deśabhaktigīta* is also written with the aim of creating awareness about own country among the children and youngsters.

Bālagītāñjalī of Iccharam Dwivedi contains 20 poems. The topics are varied like, prayer, patriotism, fruit-seller, fair, toys, animals, moral lessons etc.

Śiśu-gītikā by G.K. Brahma from Bhubaneswar is a very small work containing only 19 verses for children. There are 16 *mātrās* in each line and to the accompaniment of clapping of the hands, the verses may be musically recited and enjoyed. Majority of the verses introduce children to various sounds of birds, animals and vehicles etc. The influence of vernacular literature is obvious.

छागी रोदिति मैँ मैँ मैँ ।
भेरी जनयति शब्दं भैँ भैँ ।
शिशुमार्जारः कुरुते म्याउँ ।
वीणा जनयति नादं क्याउँ ।। ३ ।।

Through some verses, the author advises children to lead very systematic and disciplined life. In some verses author teaches to respect parents and elders, he also sung the glory of India.

Indradhanuḥ is a collection of 75 poems by Om Prakash Thakur. S.B. Vedalankar has written many songs and rhymes entitled *Bālagītam* and *Bālaśāradā*.

Bālagītam-Aṅkagītam by Krishnalal of Delhi is a collection of 20 poems for children. As the writer says in the preface, he composed these songs to create interest among the children for Sanskrit language. For this he has minimized the use of *sandhis* and made the language very easy. He also incorporated pictures suitable to the song for easy understanding.

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Let us see one patriotic song:

राष्ट्रवीर हे सुधीर
चल रे चल चल सुपुत्र
तव मानसे निश्चयः
भवतु न वीर संशयः ।। राष्ट्रवीर . . . .
अतीतगौरवं विलोक्य
शक्तिमात्मनो विलोक्य
आपत्तिषु त्वमप्रतिम
कदापि मार्गे न विरम ।। राष्ट्रवीर . . . .(पृ.२०)

Sacitra-Saṁskṛta-bālagītāni by Rajendra Pandya from Gujarat is a collection of 35 songs for children. Let us see one song:

चर्मपृच्छिका रे . . . . चर्मपृच्छिका सुंदरतरा
चर्मपृच्छिका
सुंदरं कमनीयं तव शरीरम् ।
तव शरीरे रामेण पट्टिका रचिता
त्वया सेतुबंधनिर्माणे साहाय्यं कारितम् ।। (पृ. २८)

The poet has understood in real sense the need of children and has covered many interesting topics. He has composed songs on various animals, seasons, sunrise, moonrise, festivals, sports etc. His attempt of making the language easy as well as lucid is praiseworthy. Moreover, inclusion of appropriate sketches also makes the work interesting and understandable.

Bālavāṭikā is a collection of 26 poems and jokes specially for children by various Sanskrit writers. The editor Vishvas has collected and compiled the matter that is published in *Saṁbhāṣaṇasandeśa*. It includes the poems of various poets. The poem *Lajjāvatī ayi Lajjāvatī* by Vishvas is worth noting.

Among the creative works written for children, the rhymes play an important role in making the language musical. Sampadananda Misra from Pondichery has published some Sanskrit rhymes. A part of a rhyme from the *Saṁbhāṣaṇasandeśa* (Oct. 2003, p. 23):

घड घड घड घड गर्जति मेघः।
टरर टरर टरर टरर रोदिति भेकः ।। . . .
टनन टनन टन नदति घण्टिका ।

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भण भण भण भण भणति मक्षिका ।।
फँ फँ शब्दैः फणति पन्नगः।
में में नादं कुरुते छागः ।।

In this beautiful and sweet song the poet describes various sounds of cloud, frog, clock, fly, wind, snake, sheep, train etc. Though this trend of composing rhyme on various sounds of birds and animals is well-known in vernacular languages, the Sanskrit rhyme of this type has its independent charm. It can never be charged as mere translation or imitation.

Pramodakumar Nayak has composed one poem entitled *Devaśiśuḥ* in *Lokabhāṣāsuśrī,* in which he tried to highlight the problems of child labourers. *Bālaśikṣā* of Balaviradatt Sastri (*Bhāratodaya*) contains 37 stanzas giving moral teachings.

Rudradeva Tripathi has written *Vinodakāvyatrayī* containing three poems named *Vinodinī, Ḍiṇḍimaḥ, Hāhāhūhū.* In this collection *Mūṣakamañjarī, Maṇḍūkamahimā, Cāyakathā, Relarāmāyaṇam, Sopānasaptakam, Patnīprasādaḥ,* etc. small poems are creating laughter. *Śiśuvilāsaḥ* of 26 verses is found in *Arvācīnasaṁskṛtam.* This poem is not written for children but it describes the nature, behaviour, language and playful activities etc. of children. *Bālyacāpalyam* of Bhuvaneshwar Kar Sharma is also similar kind of poem containing 24 stanzas.

In *Bālasāhitya-viśeṣāṅka* of *Durvā*, 37 lyrics, 10 poems, 6 stories and 2 essays on varied topics for children are published. In this special issue many writers like Iccharam Dwivedi, Rajendra Misra, Premnarayan Dvivedi, Keshab Chandra Das, Prasasyamitra Sastri etc. have contributed.

The *Saṁvid* magazine has also preserved some such poems. For example: *Bālagītam* of Anilkumar Dave (*Saṁvid,* Vol.6, Nos.1-4, 19690-70, p. 194), Eighteen *Śiśugītāni* by Nagaraj Rao (*Saṁvid*, 1997, pp. 163-64, 1998, Vol. 4, pp. 54-56, 1998, Vol. 3, pp. 45-47, 1997, p. 51).

PROSE

Short Stories

Prose literature is also composed by various writers of modern period. *Ekadā* of Keshab Chandra Das, *Kiśorakathāvalī* by Ramakishor Mishra, *Kathātaraṅgiṇī* and

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Bhāratadeśavidhātā by Dashrath Jani, *Bālasāhityasaritā* by Pramila Parekh, Pt. S.B.Velankar's *Bālakathākuñja*, Vaidya Ramasvarup Shastri's *Bālanītikathā* etc. are some noteworthy titles.

In *Ekadā* each stories cover only 4-5 pages. Language is very simple, lucid and devoid of any obscure words. Keeping in view the delicate nature and grasping power of children the author has used small sentences and short dialogues. The reading of these stories gives us the confidence that Sanskrit has potential to express every minute feeling of human beings. The simplicity of the language of the stories facilitates even the non-Sanskrit readers to comprehend the essence of the stories. By the medium of stories the author successfully propagated the ethical and moral values.

In *Kiśorakathāvalī*, Ramakishor Mishra describes James Walt's invention of steam engine. Some stories touch current social issues, some are based on mythology and some deal with national leaders and scientists. *Kathātaraṅgiṇī* edited by Dashrath Jani is a collection of 17 stories. All these are abridged form of some mythological events that have occurred in Sanskrit texts. It includes the stories like Āruṇi, Buddha, Duṣyanta-Śakuntalā etc. Long episodes are described here in 2-3 pages in a very easy language. The pictures suitable to the story are also given. *Bhāratadeśavidhātā* is a collection of 18 sketches on various Indian leaders composed by Dashrath Jani, Sureshchandra Dave and Ghanashyam Trivedi. This work is prepared with the aim of introducing some great leaders to children. It includes brief information of great personalities like Nārada, Buddha, Vālmīki, Śaṅkarācārya, Swami Dayananda, Īśvaracandra Vidyāsāgara, Gandhi, Subhash Chandra Bose, Bhāmatī, Jawaharlal Nehru, Draupadī, Guru Nanak, Mira, Bala Gangadhar Tilak, Babasaheb Ambedkar, Suradasa, Sarvapalli Radhakrishnan.

The *Bālasāhityasaritā* by Pramila Parekh contains 17 short stories for children containing pictures expressing the main event of the story. Mostly Aesop's fables are translated here.

Pt. S.B. Velankar's *Bālakathākuñja* comprises of short interesting stories for children. It is based on the life and personality of the scholars, scientists and philosophers. Each story ends with a couplet proclaiming moral or ethical messages. *Bālakathākuñja* is a collection of short stories containing 37 stories. All the stories are very small, hardly covering even a single page. The entire collection contains 15 pages only. Some stories cover only four to five lines. Any child can easily remember these stories. At the end of every story the writer furnishes one verse giving the advisory remarks. Most of the

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stories are mythological having their source the Purāṇas, Jātakas etc. Some stories are based on Vedas. Some stories are complete fabrication of author's imagination. The stories in true sense are not in the form of stories. They lack dialogues. They are simple narratives of events covering few lines only. However, the simple language and clarity of thought easily convey the author's intention.

Vaidya Ramasvarup Shastri has composed *Bālanītikathā* in eight parts. The stories collected here appear to be heard, read and familiar. The language is very simple. At the end of every story, the essence of the story in the form of *subhaṣita* occurs. *Rañjanakathāmālā (prathama puṣpa)* by Kamala Abhyankar contains 30 stories based on various folk stories. The aim of this author is to popularize Sanskrit language. *Kathākusumamañjarī* (a Nosegay of Moral Stories) by S. Venkatarama Sastri in two volumes contains short stories for children.

Subodhakathāsaṅgraha by T.D. Mandalik contains 20 stories of *Hitopadeśa* transformed in simple Sanskrit. Vina Godabole has also contributed in this field. *Bālakathāmālā* is her small but valuable contribution. *Kathākusumamañjarī* by S.Venkatarama Sastri in two parts contains 80 short stories.

In special issue for children literature of *Dūrvā* magazine 6 short stories are found. In *Sudharmā* (3rd March 2006) also some very short stories and essays are published for children like *Caturaḥ Bālakaḥ, Narasiṁhaḥ.*

DRAMA

In the field of drama less has been written for children. The *Bālanāṭakāni* of Pujalal, *Bālanāṭyāvalī* by Ramachandra Sandilya, *Nāṭyanavagraham* by Rajendra Misra and some dramas published in *Saṁskṛtamañjarī*'s special issue on *Laghunāṭaka* (Year 9, No. 3) are few examples.

Bālanāṭakāni of Pujalal is a collection of 23 short plays in Sanskrit. He composed this work with the aim to teach Sanskrit to children, who came to the Pondichery Ashram of Maharshi Aurobindo. He adopted modern style of dividing theme in different scenes. Language is very easy so that children of low intellect can also find them interesting and entertaining. Some plays are too small and lack the element of entertainment. To advise children Pujalal has incorporated some *ślokas*. To teach *Vedamantras* to children he nicely incorporated them in between the theme of the play. To attract the children

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he has also composed some *Samūhagītas* in the plays. All these plays are rich in imagery, thoughts and entertainment.

Bālanāṭyāvalī is a collection of short dramas written by Sri Ramachandra Ambikadatta Sandilya. *Nāṭyanavagraham* by Rajendra Misra is a collection of nine mini one-act plays entitled: ईश्वरान्वेषणम्, गुरुदक्षिणा, दास्यमुक्तिः, श्वेतोद्धारः, सत्यकामजाबालः, रत्नप्रत्यभिज्ञा, नामकरणम्, सिंहजम्बुकीयम्, गुणाः पूजास्थानम्.

Saṁskṛtamañjarī's special issue on *Laghunāṭaka* (Year 9, No.3) also gives us plays for children. *Duṣkarmaṇām Doṣī kaḥ, Pariśrameṇa eva siddhyanti kāryaṇi* are small and easy in language.

ESSAYS

Very few writers have worked in this form of literature. In *Dūrvā* two patriotic essays named *Deśabhaktiḥ* by Premanarayan Dwivedi and *Bālakāḥ Rāṣṭranirmātāraḥ* by Adyacarana Jha are found. Banamali Biswal's *Jagannāthacaritam* is also a kind of essay for children.

TRANSLATED LITERATURE

Sanskrit writers of modern period have also experimented in translating some regional literature. There are some works in which child is the central character.

Dharmapada is translated into Sanskrit from Oriya by Prof. Satapathi. The long ballad-poem "*Dharmapada*" narrates the story of the legendary character *Dharmapada*, the boy-architect of the Sun Temple at Konark, who had sacrificed his life to save the life of the fellow-architects who were threatened with life punishment by king Narasimha Dev I, the builder of the Temple, as they had failed to complete the construction of the temple within scheduled time. Due to some error in calculation the architects had failed in setting the crowning chamber of the temple at the right place and were in a desperate mood. To save the life and honour of the senior and more experienced fellow-architects Dharmapada in the darkness of the night had climbed to the top of the temple and had performed their work by correcting the error and had then sacrificed his life by jumping into river Chandrabhaga flowing nearby. Through the character of Dharmapada the poet has tried to impress upon the readers the nobleness of self-sacrifice for the good of many.

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Bājirāuta is a Sanskrit translation of Oriya poem by Narayan Das written by Sachi Rautray. It is a master piece of Sachi Routray, an eminent Oriya poet of the green age in the medieval period of Oriya literature. Bāji Rout is the name of a child who has sacrificed his life in the war of independence. A boy of 12 years has shown enough courage while fighting with the Britishers. He belonged to Dhenkanal district of Orissa and he was a boatman by profession. He lost his father at a very early age. In 1938, once Bāji was given the duty to protect bank of river. Police officers wanted to cross the river. But Bāji refused to carry out their order. So the police hit him with Revolver over his head.

Nagaraj Rao has translated some songs in Sanskrit and they are published in *Saṁvid.* Narayan Balakrishna Godbole has translated Aesop's Fables from Marathi (Sadasiva Kasinath Chhatre) to Sanskrit. The first part of this work contains 60 stories and the second part contains 61-135 stories.

Nītikathābhāṇḍāram is a translation of *Nītikathābhāṇḍāra* by A.N.Bhatta into Sanskrit by Rajnatha Dwivedi. It contains 100 stories published in *Sudharmā.*

CONCLUSION

The above survey clearly shows that the Sanskrit writers of modern period have tried to enrich the field of children's literature to their best. However, looking at the rapid growth and mushrooming of this literature in various regional languages of India and English, it seems that much has yet to be done in this area in Sanskrit.

Poems, stories and plays, humour and tidbits, travel accounts, biographies and general information for different age-groups of children should be written and published. Anything that is childish or nonsense cannot be named as children's literature. Children should be fed with that literature which would enable them to face reality bravely and not encourage them to seek easy escapes from life. Children's literature is just not literature for adults in a simplified form. It is qualitatively different. Literature for adults may have mere entertainment as objective. Children's literature entertains to educate, i.e. to tone up the imagination, refine the emotion and sharpen the intellect of the child and by doing so teach him how to live like a man. The creation of literature for children should aim at introducing in a simple, lucid and interesting style to children all that is great and good, noble, sublime and beautiful in life. Except in very few works of Sanskrit, it is observed that many Sanskrit writers, while writing for children miss a very genuine

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cause of writing for children. I have collected, studied and evaluated critically all such works and it has resulted in the following suggestions:

(1) In regional languages Classics have been abridged and told in a simple manner. The *Rāmāyaṇa*, the *Mahābhārata* and the *Bhāgavata* have been retold in simple prose and verse. Tales from the Greek tragedies, Sanskrit dramas and poems, plays of Shakespeare, *Ākhyānas* of Premanand and narratives of Shamala have been retold successfully. The *Pañcatantra*, the *Hitopadeśa*, the *Kathāsaritsāgara* and the *Arabian Nights* are retold. These tales are again in need to be told in Sanskrit which can be understood by children easily. *Abhinavapañcatantra* is a step towards this direction taken by Abhiraj Rajendra Mishra.

(2) Folk-tales and biographies of distinguished men and women, heroes, saints, rulers and religious leaders, social reformers, men of letters, artists and musicians, athletes and sportsmen, past and present of India and the world in general constitute the substantial part of children literature in all the languages. Sanskrit writers should update this area.

(3) Poems for children are expected not more than a rhythmic tinkle of sweet sounding words. In a creative literature of modern time it is observed that the publicity-mongering has become the main occupation which ultimately renders the poet completely insensitive to any real joy of creation. Child is very inquisitive, highly creative and has wonderful capacity of absorption. Hence, poetry for children should fulfill the requirement of children.

(4) It is not easy to simplify the language which had enjoyed the richness through the centuries in the hands of *paṇḍitas*. Sometimes the poet may be at risk for this task. It is because the traditionalists do not tolerate the status of Sanskrit up to the level of children's language. Perhaps because of this tendency of certain group of critics Sanskrit poets hesitate to write literature in easy language. Sanskrit was never a language of common people and its literature has attracted a class (scholars) as their enjoyers. As a result no need was felt in ancient time by poets to write specially for children in Sanskrit. But now looking at the changing scenario it is extremely necessary to simplify the language at the level of children's grasping capacity. This exercise will definitely contribute to acquire the status of children's literature with that of children's literature in regional languages.

On linguistic level writing Sanskrit works for children involves a tension between

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the traditionally rich diction of Sanskrit language and the simplicity of diction required in children's literature and broadly it can be said that the modern Sanskrit writers for children still have to resolve this tension successfully.

(5) The detective stories are more enjoyed by children because they have the capacity to sustain the curiosity of the child. Comics, fairy tales etc. are so far not written. Even the most difficult and technical concepts could be taught through this media.

Sometimes it is observed that the claim of the author that his work is composed for children, is proved to be futile. For, the language, interwoven verses and the very stereotyped theme of the plays hardly attract any children to read this literature. It is a fact that many traditional Sanskrit writers have not become successful in simplifying the language and creating new imaginary and fictions, that suit to the temperament of innocent children.

(6) The literature that is much read by children should be translated or trans-created to attract the children towards Sanskrit literature. *Alice in Wonderland, Gulliver's Travels, Rapunzel, Tenali Raman, Aesop's Fables, Bedtime Fairy Tales,* Enid Blyton's *Hello Mr. Twiddle, The Adventures of Pip, Run About's Holiday, Noddy, The Famous Five, The Secret Seven, The Faraway Tree Series, Green story Book* etc. should be translated or trans-created in Sanskrit. *Ithihyamālā* - Fables of Kerala by A.K. Srikumar (A CBT Publication) is also a good book and should be translated. *Barbie, Tintin*- adventures by Herge, *Sleeping Beauty, The Little Mermaid,* Anna Sewell's *Black Beauty, Pokemon* by Hindenori Kusaka, *Little Red Riding Hood,* Tom Sawyer's books, Walt Disney's works, especially *Jungle Book,* Mary Pope Osborne's works etc. should be translated in Sanskrit. *Kāntārakathā* by Rajendra Mishra is a kind of translation of Jungle Book. It is a worthy attempt.

Some educational devices should be used while writing the story, for example, *Cindrella* retold by Gill Davies - in this story opposite words like tiny and large, up and down are marked. *Hansel and Gretel* - characters and things are described by picture and not by word. This kind of educational device can also be used while writing in Sanskrit for children.

The *Rāmāyaṇa* and *Mahābhārata* retold with multi-coloured illustrations should also be done in Sanskrti. *Jātakakathās* are based on the folklore, legends and ballads of ancient India. These tales are retold in Amar Chitrakatha Series with illustrations. Such

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books should be prepared in Sanskrit.

(7) Some magazines like News House, Wee Wonder, Magic Pot and many such in regional languages should be translated or such magazines should be prepared in Sanskrit and circulated in schools and children's libraries.

(8) Rashtriya Sanskrit Sansthan, Sanskrit Bharati and such Institutes should launch schemes for the preparation of such works to motivate the modern writers to work in this direction.

(9) In many Universities, Children's Literature is prescribed in the syllabus in B.A. and M.A. examinations in English, Gujarati and other languages. This can be done in Sanskrit also.

(10) Some publishers like Children Book Trust should be approached for the publication of such literature.

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सिद्धान्तशास्त्री हीरालाल : जैनेतर दर्शनों में स्याद्वाद

भारिल्ल हुकमचन्द : अनेकान्त और स्याद्वाद

जैन वीरसागर : स्याद्वाद : निष्पक्ष विद्वानों की दृष्टिमें

शोधपत्रिका, इंस्टिट्यूट ऑफ राजस्थान स्टडीज, जनार्दनराय नागर राजस्थान विद्यापीठ विश्वविद्यालय, उदयपुर-३१३००१. (राज.)

वर्ष: ५९, अङ्क : १-२, जनवरी-जून २००८

शर्मा कृष्ण गोपाल : डॉ. गोविन्दचन्द्र पाण्डेय का इतिहास दर्शन एवं संस्कृति-चिंतन

सिंह अशोककुमार : सल्तनत कालीन इतिहास-लेखन और डॉ. रघुवीर सिंह

द्विवेदी सुनीता : राजस्थानी लोकगीतों में अभिव्यक्त संस्कृति

पटेल लालचन्द : गति-प्रगति

संगीत, संगीत-कला का प्रतिनिधि मासिक, संगीत कार्यालय, हाथरस - २०४ १०१ (उ. प्र.)

वर्ष: ७४, अङ्क : १०, अक्तूबर २००८

शर्मा सत्यवती : शास्त्रीय तथा लोकप्रिय संगीत परस्पर विरोधी नहीं

श्रीमाल 'सरस पंडित' प्यारेलाल : पद एवं भजन की परम्परा

गुप्ता गौरव, राठोर मोतीलाल, गुप्ता नेहा : संगीत में रस व भाव : एव मनोवैज्ञानिक प्रतिबिम्ब ('नाट्यशास्त्र' के सन्दर्भ में)

चक्रवर्ती कललोल : नकल को बढ़ावा देने से संगीत का उत्थान नहीं होगा

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शर्मा निमिता : प्राचीन प्रबन्ध-गायन-परम्परा : एक अध्ययन

कोठारी कोमल : महिला-लोकगीतों की प्रक्रिया एवं पृष्ठभूमि

शर्मा सत्यवती : संगीत-समीक्षा का स्वरूप

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हृदयनारायणदेव अंक

श्रीवास्तव सुमनलता : हृदयनारायणदेव रचित ग्रन्थद्वय : 'हृदयकौतुकम्' और 'हृदयप्रकाशः'

वर्षः ७५, अङ्क : २, फरवरी २००९

शर्मा रवि : तूम्बा और उसका इतिहास

गौतम विजयेन्द्र : 'वादी' बनाम 'अंश' स्वर

शर्मा अंजलिका : जयपुर राज्य की वाद्यसंगीत-परम्परा (गुणीजनखाने के परिप्रेक्ष्य में)

सागरिका, संस्कृते त्रैमासिकी शोधपत्रिका, सागरिकासमितिः, संस्कृतविभागः, डॉ. हरीसिंहगौरविश्वविद्यालयः, सागरम् ।

वर्षः ४०, अङ्क : १, सप्टेम्बर, २००८

झा सतीशचन्द्र : भट्टिकाव्ये प्रयुक्ताः व्याकरणविशेषताः

पाढी पूर्णचन्द्र : एकश्रुतिविचारः

मीना बाबूलालः : श्रीमद्भागवतपुराणकालिके समाजे नारीस्थितिविवेचनम्

दाशः नारायण : अर्वाचीनसंस्कृतसाहित्ये पश्चिमवङ्गस्यावदानम्

बिश्वालः बनमाली : शास्त्रसम्मतानां व्याकरणाध्ययन-प्रयोजनानामद्यतनीय-सन्दर्भे प्रासङ्गिकता

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REVIEWS

Rivers in Hindu Mythology and Ritual, **by Dr. S.K. Lal, Pub. by Bhartiya Kala Prakashan, Delhi-35, First Edition : 2007, pp. XXX + 1-188, Price : Rs. 400/-.**

India is a land of diversity. It has a number of mountains, hills, rivers, rivelets and reservoirs of water. It has a rich literature from ancient times - Vedic times to modern times. Vedas contain references to various mountains and rivers. Epics and Purāṇas contain references to various rivers, mountains and holy places on their banks. Visits to these are said to bestow rich amount of merits. A rich mythology is woven around such places : holy places (*tīrthas*) and various rites and rituals are prescribed at such holy places (*tīrthas*).

Dr. S.K. Lal is a renowned scholar and he studies in this small book sacred places : rivers and mountains mentioned in the Hindu mythological & religious literature : Vedic literature, Epics and Purāṇas. The latter constitute a very rich literature in the following chapters. The study is presented as follows -

1. River, 2. Abbreviations & Bibliography 3. List of Mountains, 4. Index of Rivers 5. Index of *Tīrthas* and Temples 6. General Index (pp. 1-188). To these materials are prefixed with a note on transliterations and introduction (pp. IX-XXX). One finds nothing special in the note on transliteration. In the "Introduction" (pp. XV-XXX) the author discusses some rivers and holy places thereon etc. as well as the miraculous power of waters of the rivers and the holy places there at in the light of the other parts etc. In chapter II rivers and data thereon are discussed in the alphabetical order as per the methodology suggested in the section on "Introduction" on p. 17 there is a mention of the temple of Narsimha. One expects here the description of the temple and the icon of Narsimha. This is a minor point, but it is felt that this might enrich the value of the present work. One misses in this book a map of India with the holy places, rivers, mountains etc. referred to and discussed in this book. It is interesting to note that a small slim river Viśvāmitrī (p. 150) on which Vadodara (Baroda) stands (p. 150) is mentioned but one misses here a remark about its place of origin and losing itself. (Vide *Śrī Viśvāmitrī-māhātmyam*, GOS 176, 1977, ed. by J.P. Thaker). *En*

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passant it may be mentioned that there are published studies of some *Mahāpurāṇas* with a note on geographical and Ethnic data and there are also published books on ancient Indian geography in general. It is happy to note that the book is neatly printed and the relevant information is well culled together in this tiny book and the author deserves our hearty praise. The publisher also deserves our appreciation for neatly printing the book. We look forward to have many more publications from the author's pen in the years to come.

Vadodara-2. S.G. Kantawala

....❤....

***Vedic Science and Technology,* by Dr. Sadasiva Biswal and Dr. Bidyut Lata Ray : Pub. by D.K. Printworld (P) Ltd. New Delhi, 2009, pp. xvii + 252, Price: Paperback Rs. 350/- US $ 17.50**

The Vedic Literature in the form of the four Vedas, Brāhmaṇas, Āraṇyakas, Upaniṣads, Vedāṅgas (*Śikṣā, Kalpa, Vyākaraṇa, Nirukta, Chandas* and *Jyotiṣa*) is very vast not only due to the diverse texts it incorporates, but also due to its different Recensions. These texts contain the eulogies of the natural forces of nature in the form of deities, & also hymns with religious, philosophical and secular matter. The scholars are of the opinion that these texts also have material regarding various Modern Sciences and Technology. Swami Dayananda Sarasvati, Pt. S.D. Satavalekar, Pt. Acharya Vaidyanath Shastri have already treated some of these aspects in their books.

The authors of the book under review are two scholars from the Utkal University of Bhubaneswar. Dr. Sadasiva Biswal is Reader and Head of the Department of Physics and has to his credit fourteen books in Physics, twenty five research papers and more than two hundred articles in science subject. The other authoress Dr. Mrs. Bidyut Lata Ray is on the other hand Reader and Head, in the Department of Sanskrit and has also to her credit twelve books and more than one hundred research papers. Thus it is evident that the scholars of two different disciplines have collaborated nicely in bringing out this book, which is relating to both Science and Vedic literature. This interdisciplinary approach and mutual co-operation is the most praiseworthy attitude, well-exhibited in this scholarly book of great popular interest.

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After the general introduction about the entire Vedic literature in the first chapter, the main topic of the book is expatiated by dealing with the varied facets of Vedic Science like Astronomy, Astrology, Calculation of time, Cosmology, Cosmogony Mathematics, Chemistry, Metallurgy, Physics, Meteorology etc. The aspect of Vedic Science of Seismology, Botany, Zoology, Medicine, Agriculture, Geology, Environmental Science and Ecology, Science and Technology in general are elucidated in the following 2 to 10 chapters. At the end the Bibliography and the Index are also added.

Both the scholars deserve our hearty congratulations for this systematic compilation, corroborated by the Modern discoveries. The treatment is quite authentic, as the evidences from the original and secondary books for the statements are immediately noted in the exhaustive footnotes. The book is very scientifically prepared with attractive colourful jacket and with only a few printing mistakes in the entire book.

The other Sanskrit and Science scholars should also follow the footsteps of these scholars and bring to the light of the Modern world, the scientific truths, hidden in the Sanskrit literature for the benefit of the people at large.

We congratulate the authors and the publisher of the book for bringing out such a useful and scholarly book, gratifying the classes as also the masses. We expect that the project will be continued by the two scholars for enlightening the other Scientific aspects of the vast Sanskrit literature also.

Oriental Institute,
M.S. University of Baroda,
Vadodara.

M. L. Wadekar

....❦....

भाति ते भारतम्– संस्कृतप्रतिकाव्यम् **by Harshadev Madhav with English translation by Arun Ranjan Mishra, Hindi and Oriya translation by Narayana Dash, Pub. by Smt. Sabita Dash, Chadiya Palli, Purushottamapur, Ganjam, Orissa-761018, 2007, pp.1-104, Price- Rs. 100/-, (Hard back).**

The Poet Harshadev Madhav is well known in Modern Creative Sanskrit Writing-circle for his experimental innovative ideas and sensitive thoughts. His works are deviation

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from the popular notion that a Sanskrit Poet can either write about the love, beauty of women and nature in flowerier language or can sing laurels of our ancient culture, literature and glorious Poets. Dr. Harshadev Madhav has written in traditional Sanskrit *chandas* as well as explored in *Hyko*, *Tanka* metres of other countries. The changing scenario of the world, its day to day events and problems posed to mankind, fast erosion of values in India - are the topics which often find voice in his works.

भाति ते भारतम् is a work of 104 verses *(śloka)*, written in *Sragviṇī-chanda*. Each verse of four lines, talks of different subject. It is a Parody (*pratikāvya*) of भाति मे भारतम्, written by Poet Ramakant Shukla[1] in same *chanda*, which talks of positive aspects of ancient India. Dr. Madhav depicts the picture of modern India where things are not so rosy. Each incident of moral-degradation, corruption, be it the social degradation or corrupt politicians, characterless so-called spiritual leaders, terrorism, Kashmir problem, always begging loan from world-bank, over population, brain drain, foreign policy of India, the western-prone present generation of India - all find place in this work. Environment pollution, deforestation, the 'Bhais (*bhāilokāḥ*)' of underworld, Dalailama, Rabri, Mayavati, Lalu, Mulayamsingh, over-importance to cricket, cricketers being advertisement icons, fodder-scandal (*cārāghoṭālā)*, sandalwood smuggler-Veerappan, home invading TV culture, wild animals' poaching - no Indian event leaves out to be mentioned. The vividness of subjects makes the reader wonder about poet's awareness of political, religious and social happenings of India. The last verse of the book is to be noted-

चारुकीर्त्तिः ककुष्प्यायिनी प्रोज्वला
काबेरी-गोधरा-काश्मिरैः कीर्त्तिता ।
यस्य धर्मा विदेशैस्सदा चर्च्चिता
नूनमध्यात्मरत्नं सखे ! भारतम् ।।104।।

Written in a lucid language, the work is very interesting for some new Sanskrit words coined by the poet like *māṁsārbudam* for cancer (p. 13, not popular *karkaṭarogaḥ*), *ojakṣayaḥ* for AIDS (p. 13), *śyāmadhana* for black-money (p. 20), *Phālakakrīdakaḥ* for Cricketer (p. 59) etc. Some English words are used in Sanskrit effortlessly (not to make them difficult by translating in Sanskrit to understand) like -*dollerāḥ* (doller) (p. 32), *mobīlaḥ* (mobile p. 37, not *jaṅgamadūravāṇī*), *kārayānam* (car), *Philmam* (film), *hoṭalam* (hotel p. 39), *ṭī bhī* (T V,

1. The complete poem in 20 parts, can be seen in *Devavāṇī-suvāsaḥ* (Dr. Ramakant Shukla Felicitation Volume), part I, Devavani Prakashan, New Delhi, 1993, pp. 3.101-111.

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p. 43), *petrola* (petrol p. 44) etc. The poet's negligence towards *sandhi* rules & metrical defects (in a few cases) need to be seriously taken care of. The gloomy picture of India as envisaged by the poet may however reflect upon his pessimistic attitude. He does not find any thing worth-praising in India which reflects the sorry state of the country.

Though the language of the work is easy to understand, but, it's English, Hindi and Oriya translation (*anusarjana*) is also provided to make it reachable to vast gentry. In the editorial of the book, the Oriya and Hindi Translator Narayana Dash calls the translation as *anusarjana*, as he feels that a poet's feelings can not be conveyed *(bhāṣāntara/anuvāda)* in other but his original language. Poet Narayana Dash has found a platform, provided by Dr. Harshdev Madhav's poetry to show his poetic skills in Oriya. It is not always a *anugūñja* or *anusarjana* of the Sanskrit verse given above. At many places, he has added his own feelings to stress on the idea of the original poet.

The book भाति ते भारतम् is must for a read for all the modern Sanskrit poetry-lovers, specially for modern students of Sanskrit literature as it will give them an idea that ever sensitive Sanskrit language has the capability of carrying modern thoughts in traditional framework. Whatever experiments are being carried out in other languages' and literatures' world, modern Sanskrit poetry is not unaware of them which gives it contemporaneity.

The quality of this publication is better than earlier one (specially the printing), but, improvement in future publication will be appreciated.

Congratulations to Poet Dr. Harshadev Madhav for presenting a thought-provoking work.

Sharmila Bagchi

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1. वास्तुमण्डनम् (भाषाटीकासहितम्) : Tra. by Shri Krishna 'Juganu', Pubd. by Chaukhamba Surabharati Prakashan, K. 37/117 Gopal Mandir Lane, P.B. No. 1124, Varanasi - 221 001, pp. 46 + 376, Price : Not printed.

2. **Epic Undertakings :** ed. by Robert P. Goldman and Muneo Tokunaga, Pubd. by M/s. Motilal Banarsidass, 41 U.A., Bunglow Road, Jawahar Nagar, Delhi - 110 007, Ist ed. 2009, pp. xiv + 401, Price : Rs. 600=00.

3. **Mathematics and Medicine in Sanskrit :** ed. by Dominik Wujastyk, Pubd. as above, pp. viii + 208, Ist ed. 2009, Price : Rs. 600=00.

4. **Lexical Affinities Between Tamil and Finnish :** Author & pubd. by Hannu Panu Aukusti Hakola, Univ. of Kuopio, Deptt. of Forensic Psychiatry, Niuvanniemi Hospital, FIN-70240 Kuopio, Finland, pp. 104, Ist ed. 2009, Price : Not printed.

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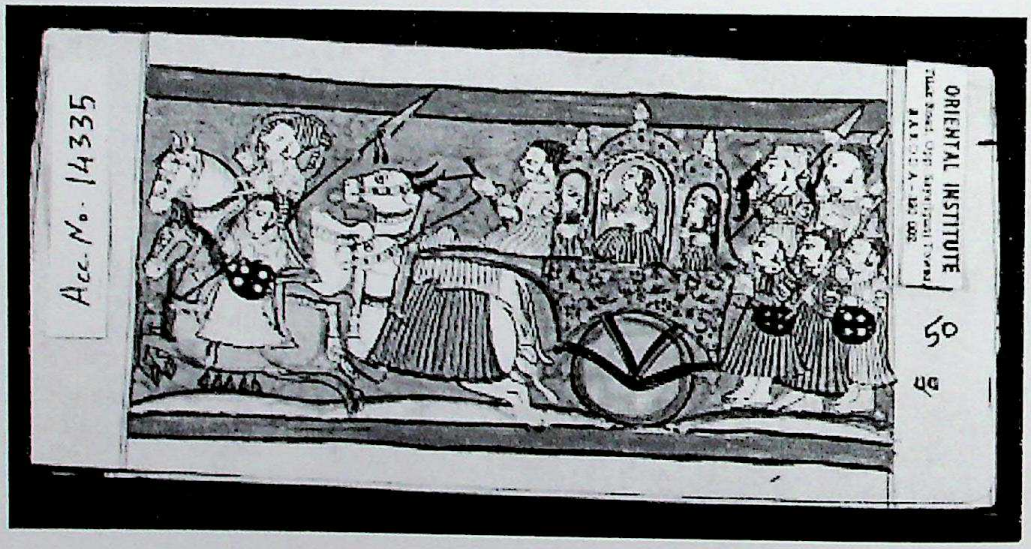

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